Cesar Franck's "Fugues Vocales"

by

Frances Ray Dunlevy

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Thesis

CÉSAR FRANCK'S "FUGUES VOCALES"

by

Frances Ray Dunlevy

(A. B., Pennsylvania College for Women, 1927)

submitted in partial fulfilment of the
requirements for the degree of
Master of Arts

1943

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Introduction

All kindred, sensitive souls who spend rather undramatic lives, working hard in obscure corners, must feel a great interest and inspiration in the life of César Franck. He was so spiritual and good, in his life and ambition, so generous to his pupils and confreres, and so completely modest about his great genius. In these days of great advertising and publicity, it is rewarding to see the triumph, by sheer ability, of one so retiring.

For some time, as I have listened to, and studied organ music, it has seemed to me that the French composers express a quality and beauty in their music which no other composers possess. It is perhaps a delicacy, a sincerity, a grace or refinement, a spirituality, a daintiness; yet with a religious feeling underlying it which satisfies both the listener and the performer. Greatest of the French organ composers is César Franck. In truth Franck is without doubt the greatest composer of organ music since Bach. Though his output for the instrument is small, he developed so new a form of expression, and spoke so well, that his name would live on the strength of his organ works alone. His work is the culmination of the finest qualities the French have to offer, namely, a sense of order, style, balance and precision, guided by an extreme religious under-

standing, such as Bach also had, expressed in the flawless technique developed by Franck through fifty years of self-discipline, study and practice.

This thesis deals with an important, so far neglected, document from Franck's youth. It is titled "Fugues Vocales", and is in the possession of the music room of the Boston Public Library - part of the Allen A. Brown collection. It is a lengthy manuscript, some 309 pages, entirely in the handwriting of the author. It bears signatures and dates. This holograph is so very significant, in that it shows the very severe schooling which Franck had at the Paris Conservatoire, at the ages of fifteen and sixteen. A complete study of this manuscript comprises this thesis. It helps to give us some light as to how Franck was able to write music the way he did, and as to the severe discipline to which he continued to subject himself all through his long productive life. I wish therefore, to include a background study of the man himself, and his creative work, which will form Part I; while a detailed discussion of the manuscript "Fugues Vocales" will form Part II.

The main source of information available about Franck has been the writings of his devoted pupils, chief of whom was Vincent D'Indy.(1) There are also the speeches made at the dedication of the monument to Franck at St. Clotilde, and numerous magazine articles, most of which appeared upon the

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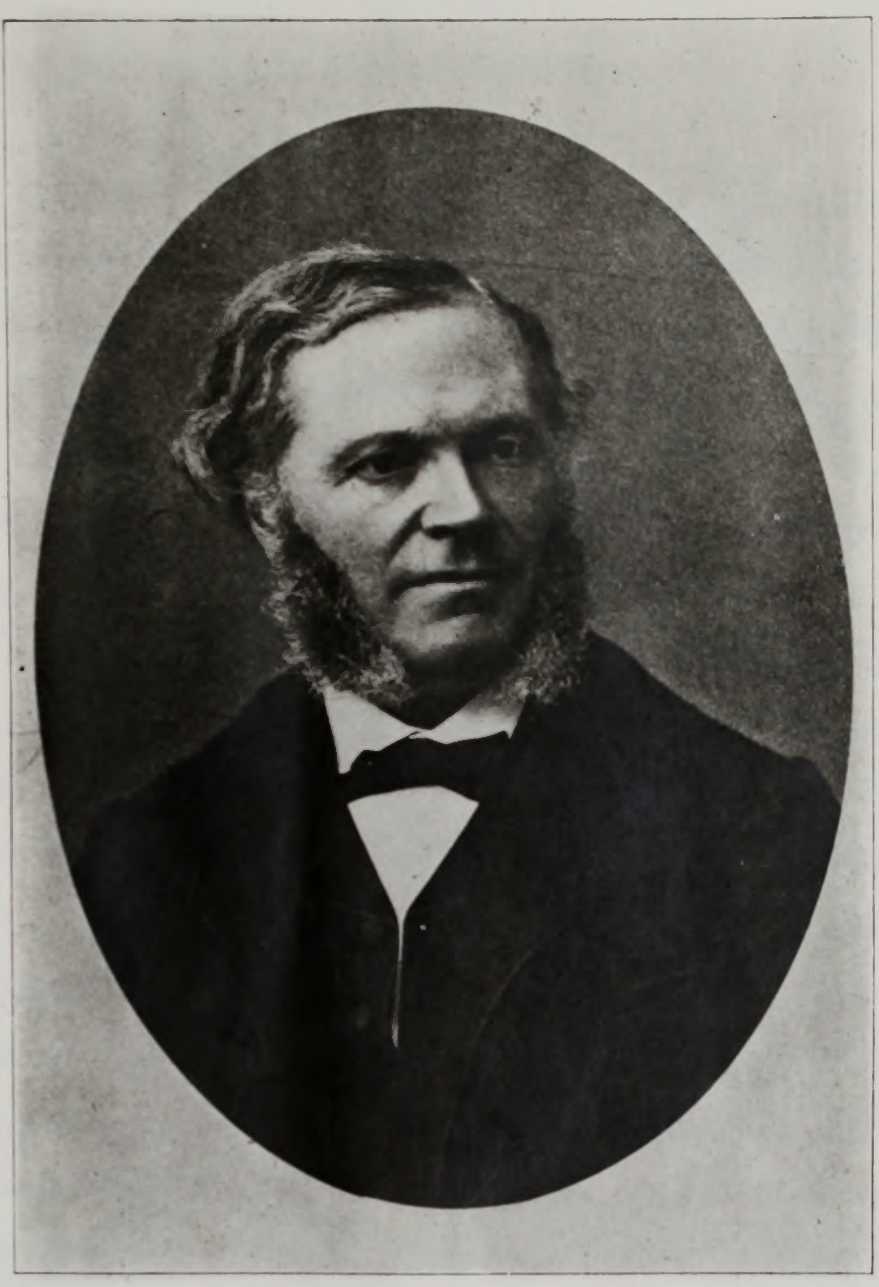
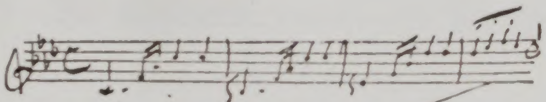
(1) For this work and articles mentioned, see bibliography.

100th anniversary of his birth, in December 1922.

Franck's widow and oldest son, George, finally allowed some of his manuscripts, hitherto kept among the papers of the family, to be studied by Julien Tiersot, who has written at some length about them. All this material has been studied in detail for this thesis.





César Franck

Reproduction of a photograph from life.

Part I

César Franck - The Man and Artist

Chapter I --- His Life.

César-Auguste Franck was born December 10,1822 at Liege, Belgium. On his father's side his ancestors were Flemish, of the Walloon country, very closely related to the French. Among them were several painters, the most noted of whom was Jerome Franck (born in 1540- died in Paris in 1610), who held the appointment of painter to Henri III in Paris. César Franck's mother was Barbe Frings, a German, from Aix-la-Chapelle.(1.) It is said that all his life Franck said his prayers in German, as a carry-over from his childhood. Young César had a talent for drawing, but his father desired that both he and his brother Joseph become professional musicians. In those days a music education was to be secured entirely on its own, separate from any other school; so at a very tender age César was entered at Liege Conservatoire. There on December 2, 1833 he began the study of harmony under D'Aussoigne. Harmony was treated differently than at the Conservatoire of Paris,(2.) rather as

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(1.) Charles Van Den Borren-"Belgian Music and French Music"- Musical Quarterly, July 1923.

(2.) Julien Tiersot-"Les Œuvres inédites de César Franck"- Revue Musicale-December1, 1922 - No. 2.

progressive counterpoint. He graduated at the age of eleven, and was taken on tour as a pianist.

At twelve his ambitious father took him to Paris for further study, and for wider use of his talents. The boy studied privately with Reicha, who taught harmony and counterpoint conjointly, from June 24, 1835 to May 15, 1836. Reicha died May 26, 1836. (1) Franck entered the Paris Conservatoire in 1837. There he studied pianoforte with Zimmerman, and composition with Leborne. There he won "proxime accessit" for fugue (1837), Grand Prix d'Honneur for pianoforte (1838), first prize for fugue (1840), and second for organ (1841). D'Indy is most indignant at his having won second prize, since in the improvisation test young Franck had intensely confused and embarrassed his superiors by combining the themes given in the two exercises, the fugue and the sonata, into one. This was so irregular that they were reluctant to give him any prize, but Benoist, his teacher, was insistant, and they compromised on second prize. The Grand Prix d'Honneur was a special award given Franck for irregularly transposing the sight-reading test 1/3 below the given pitch, and playing it beautifully, without a slip. Perhaps Franck thus planted the seeds of jealousy of his

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(1) Vincent D'Indy - "César Franck" - a translation from the French with an introduction by Rosa Newmarch. Page 114- Exercises done under Reicha- manuscript in the possession of M. Ch. Malherbe, the erudite archivist of the Opera.

superior musical ability in the minds of the officers of the Conservatoire, which all his life set him apart from them. (1)

Franck was definitely leaning toward composition, as his choice of life work. Let us bear in mind that in 1840 he actually stood alone on the verge of his career. He was then eighteen. Berlioz was pursuing other aims, Wagner had not yet written his first opera "Rienzi", Liszt was devoted to showy piano music, and comic opera was the complete vogue in Paris. (2) César's greatest desire at that time was to compete for the Prix de Rome for composition, but this turn of affairs was not in the plans of his father. His father was determined that he should excell as a piano virtuoso, rather than as a composer, so César was withdrawn from the conservatory on April 22, 1842. Two years in Belgium followed, of which we know very little. We do know that the dates of some of his manuscripts show that he used his school vacations for composing. (3) In Belgium the young composer went to see Franz Liszt who was already famous, and showed

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(1) The manuscript "Fugues Vocales" by Franck, bearing dates from 1838 to 1840? will be discussed later in this thesis, and is student work from this period.

(2) Julien Tiersot - "César Franck" - Musical Quarterly - U. S. Vol. IX 1923.

(3) Franck's family preserved many of his early manuscripts which did not come to light until recently. Tiersot p.100 Revue Musical.

him his three"Trios concertans", for piano, violin, and violincello, written in 1841. Liszt realised the promise these works showed, was kindly toward young Franck, and promised to suggest Franck's music to German artists for performance. This he did. Franck's father had suggested that the first of the Trios be dedicated "To His Majesty Leopold I, King of the Belgians", thus hoping to attract the king's favor. As far as is known this did not succeed. Even these early compositions showed originality and a spirit of exploration.

In 1844 the Franck family returned to Paris where they lived in meagre circumstances, dependent upon the earnings of the two sons. During the next few years the French Revolution was brewing, and as is usual is such times of political stress, music dwindled. Many of the more wealthy pupils left Paris altogether, and earnings were slight. Franck, who had been composing showy piano music to play at his own recitals, now began to compose more seriously.

In 1848 during the height of the French Revolution Franck married the daughter of the actress Desmousseaux whom he had known for some time. Some of his student exercises were copied and dedicated to her eight years earlier. The wedding took place at the church Notre Dame de Laurette where he was then organist. D'Indy says that the wedding party had to climb street barricades during the actual

fighting.(1) His bride was the daughter of a talented and artistic family, well-known in the theatre. "He and his wife lived for forty-three years in discreet and untroubled intimacy, surrounded, in the course of the passing years, by their children and grand-children. Madame C. Franck long survived her husband, living almost a century, and lived to witness his posthumus fame."(2)

Franck's marriage caused a permanent break between César and his own family. They disapproved of an actress in the family, and they had been dependent upon his earnings. As we learn of Franck all through his life, he was completely untroubled when he felt that he was doing the right thing. He withdrew completely from his family, established his own home, and settled into a life of hard work, rising at 5:30 AM, composing in the early hours, and starting on his rounds of teaching after breakfast. He composed some sentimental music at this time, dedicating it to members of his family. His marriage even inspired a polka. He also wrote a few patriotic songs.

The arrival of a baby at the Franck household by the end of the year necessitated earning a real living. Since

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(1) Ibid. "César Franck"

(2) Ibid. J. Tiersot - The Musical Quarterly - July 1923

opera was the most popular form of music at the time Franck secured the services of a well known librettist of the day, and requested a libretto. No doubt the fact that his wife's family were connected with the theatre also influenced him. The resulting composition was "Le Valet de Ferme" in 1852. This work shows excellent composition and traits of genius, but the libretto was not good, Franck's style was not suited to the stage, and the opera was a complete failure. It was really time wasted.

Franck's next post as organist was that at St. Jean-St. Francois au Marais where he remained about ten years. There he had a fine Cavaillé-Coll organ. His interest turned more and more to the church, and to church music. He was, of course, a fine pianist and a skillful improvisor, and he spent hours improvising and exploring the possibilities of the organ as an instrument. There is no question but that Franck did some of his finest composition work for this instrument, and that all his other composition was influenced by the long hours he spent at its keyboard. Here he found his true medium of composition, and scope for his full genius.

In 1858 Franck was appointed organist to St. Clotilde, where he was already choir-master. He really sought this position, since it gave him the use of a very excellent Cavaillé-Coll instrument. The organloft was halfway between the vaulted roof of the church and the pavement,

approached by a winding stair. It is here that we picture him even as does the portrait by Madame Rongier - here his pupils loved to gather, to listen and to learn.

For a period of some ten years Franck published no music. He is known to have written much hasty music for performance at the church. This music has not been worthy of survival. In this he was like Bach. Very little music was available at the church, and the church itself was not the prosperous parish it later became. This hasty composition was expected of its organist, and necessary. His routine also included an evening at home each week with his pupils, where they played their compositions, and anxiously awaited the opinions of their master, Franck. In turn, he played his own compositions to them, eager for their comments.

In 1872 Franck succeeded Benoist as organ professor at the Conservatoire. He was then fifty, with his most significant work still ahead of him. He was much surprised at this appointment. He had never received any consideration from the directors of the Conservatoire. He was even really unpopular due to his candour, lack of social graces, and unwillingness to comply with rules which did not suit his judgment. Perhaps Benoist himself insisted upon the appointment. We remember his early interest in Franck as his pupil. In any case, even after his appointment the

directors paid little attention to him. They seldom, if ever, attended premiers of his works - never gave him any recognition as a composer. He did receive the Legion of Honour ribbon in 1887, designating him as "Professor of Organ", a mere recognition of length of service. His pupils felt a great humiliation at this, since they knew he so richly deserved the greater honor as "Composer".

During his lifetime Franck never secured satisfactory presentations of his works. This probably largely accounts for the late recognition of their true beauty. He had not the time, nor the facility, nor the interest, in making the necessary arrangements for rehearsals, publicity, nor in securing an advantageous audience. His contemporaries felt this a decided lack in him. It was not "the way" to do. Furthermore, Franck seemed to hear his compositions as he had written them, in his mind, rather than as they were actually played. Poor performances never distressed him, even though his devoted pupils were in despair over them.

Franck had begun his duties as professor of organ on February 1, 1872. Colonne, the fine conductor, conducted a performance of Franck's "Redemption" at a Concert Spiritual on Thursday of Passion Week 1873. In 1879 Franck organized a performance of his beloved work "The Beatitudes". This great composition had been in process of creation

ten years, and had been performed only in part. Students were to give the performance at Franck's home, and extensive preparations were made. Important people made excuses at the last minute not to come, as did leading critics (who even today are not very kindly disposed toward young performers). The whole affair was a dreadful fiasco, yet Franck hardly expected more. Fourteen years later Colonne, the conductor, put on a fine performance of the same work which brought glory and fame where it was due, but alas, its composer had been dead three years.

Franck's great Symphony in D minor was performed in February 1889 by the Société des Concerts du Conservatoire, and was also a dreadful failure. Subscribers, players, public and critics never seemed interested in his works. The vogue for opera had lessened somewhat, but Wagner in all his exciting grandeur was the rage of Paris. During his lifetime Franck witnessed but two really satisfactory performances of his works. The first was of his string quartet at one of the concerts of the Société National de Musique at the Salle Pleyel on April 19, 1890 when Franck was 69. The second was a few days later when he took part in a concert of his own compositions given by the Ysaye Quartet at Tournai. These were really triumphal, and led Franck to hope that at last the public was beginning to understand him.

His satisfaction was short-lived. The next month as he was hurrying on his endless round of lessons he was hit by an omnibus pole, and hurt more than he realised at the time. He neglected to care for the injury, and several months later, pleurisy set in and he died. The date was November 8, 1890, at Paris, where Franck had spent the greatest part of his quiet life. He was quietly buried at Montrouge cemetery while the officials of the Ministry of Arts and the Conservatoire made excuses not to appear at the funeral. A few years later his remains were exhumed and taken to the cemetery of Montparnasse.

Fourteen years later public and officials alike gathered at the unveiling of the monument to him, presented by his pupils and friends. It stands in the basilica of the church of St. Clotilde, where for over thirty years he had served as organist: and where he, the greatest single creative force in French nineteenth century music, had wielded his immeasurable teaching influence.

Chapter II

Franck - The Craftsman.

Early in his long life César Franck seems to have been conscious of his great genius, and to have set himself to develop it to its fullest extent. To this end he set himself certain hours which he devoted to composition, and certain others which he devoted to reading masterpieces of literature, the Bible, and to studying works of art in other forms than music. When he chose to express himself in any particular form of music, whether it was the string quartet, the symphony, or organ music, he thoroughly studied the finest existing works, and then proceeded to write his own, in his own original idiom. He was consciously aware that if one's works are to live, they must progress from the known, into some new variety of expression.

As we have seen in the preceeding chapter, Franck had a thorough training in composition. He worked all his student exercises with great care, neatly copying and preserving them. He won many prizes. If he deviated from the accepted rules, he explained why he did so. We have scarcely any record of his very early attempts at composition. For over thirty years of his adult life he seems to have made no attempt to have his works published. He realised himself that he was not yet ready to speak in his true language.

Some of his later works, namely the"Six Pieces for Organ" bear the same opus numbers as earlier, no longer existant piano pieces, showing that Franck, himself, wished to disregard them.

It is all the more surprising that Franck schooled himself so severely, when we glance at the prevailing taste of the times in music. Opera was the only vogue, and it was very largely comic opera, showy, entertaining, and colorful. Piano music was also showy and far from subtle. Organ music was patterned after the same manner with Lefebure-Wely and Batiste the favorites with their superficial strains. The fine tradition of the Gregorian Chant and Palestrina which had been developed in French church music were completely unknown to Franck and to his contemporaries. The performance of new music was controlled by the few heads of the Conservatoire, and the Academie des Beaux Arts was much more interested in other forms of art- sculpture, painting, and architecture- than in music.

In spite of this Franck devoted himself to his church, and sought to express himself in mystical terms. His God and religion were very real to him, and he experimented until he found a way to express religious feelings in music. His music is meditative, mystical and spiritual. It recognises the eternal search and longing of the human soul toward God; it reveals all the struggles of that soul on earth,

its attempts toward the good life, yet makes the listener aware that this eternal struggle is worth while, and in itself brings its own reward and satisfaction.

Franck's music is a great comfort to kindred souls alone, struggling, insecure, longing for perfect confidence, working with little recognition through self-communings and prayers. He gave self-confidence and encouragement to his followers to burst forth and express their inmost thoughts- to be themselves as Frenchmen. Thus were made possible Debussy, Ravel, D'Indy, Dukas, Schmitt, Chausson, Ropartz and Millaud.(1)

Noone but Franck, by the very nature of his personality, goodness and otherworldliness, could have set himself, and attained, such a goal. He initiated a renaissance of musical culture. His music was his whole life. He had no dissipations- his work was his joy - his endurance as a worker unbelievable. His pupils never bored him. Yet with all his kindliness, he was spirited and energetic. His spirit hovered in lofty regions; it was never stifled by the endlessness of his routine duties.

Franck's art is timeless. This is one secret of his greatness. For all that, he lived in a rather fortunate era.

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(1) P. Rosenfeld - "Musical Portraits" - "César Franck"

His seeds had been well sown, and were ready to reap when the defeat of France in the War of 1870 brought the whole country to a realisation of the seriousness of life, and gave new impetus to creative power. Franck needed no such awakening, but his contemporaries did. It brought him pupils ready to appreciate his genius, and ready to develop their own.

How did Franck make his music contemplative and satisfying, rather than ecstatic and sentimental? There lies the supreme artistry of the man. His constant improvising at the organ developed a feeling for chromaticism in a search for smoothness, a skill in polyphony, fugue and canon equaled only by Bach. For twenty years Franck wrote church and organ music exclusively. He was the first composer to use blocks of tone, moving them up and down bodily. He uses successive perfect fifths, suspensions eventually resolving to perfect chords, octaves, sevenths unresolved, ninths. He uses small motifs repeated many times. His melodies often hover around one note, proceeding from it in ever widening leaps. He has a fondness for keys with many sharps, frequent modulations, much chromaticism. Franck had a gift of melodic invention, a flexibility to play with the devices of imitation and canon, and a feeling and judgment of form, for using them.

Franck's taste in form was classical. He considered form not an end in **itself** but rather only the outer cover-

ing of an idea. He proceeded directly from Beethoven's later works, in which Beethoven used a reiteration of previous themes at the finish of a work. Franck thus developed the "cyclic form", a new discovery in symphonic music. This form gave him a perfect setting for the expression of his ideas. In it he first presents his themes in their simplest guise; they recur again and again in ever different forms until they become the generators of the entire development. By means of their return, and through their transformations they lend a work its unity of character and thought. (1) Franck first experimented with this form in his early Trios of 1840-41. The idea was entirely new at the time.

The cyclic form gives inumerable opportunities for originality and modulation. It gave impetus to new tonal combinations which were carried forward by Debussy and Ravel. Ravel used the cyclic form in "Daphnis and Chloé" and in "L'Heure Espagnole". (2)

Franck reminds us of Bach in the wonderful ease with which he employs polyphonic methods, yet he is the most modern of the moderns in the boldness of his modulations,

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(1) Ibid. Tiersot - Musical Quarterly - 1923

(2) André Schaeffner - "Sur quelques caractères de l'influence Franckiste" - Revue Musicale - December 1, 1922 - No. 2.

and in the chromatic nature of his music.(1) His music has no vigorous rhythm, rather is it songful. It has depth and richness, rather than brilliance and movement. His art was essentially spiritual, there is light rather than color in his music.

Franck's music is thus extremely individual. Even his own brilliant pupils did not copy it. Without his soul and spirit they could not. It was too intimately a revelation of the man himself. Yet it was a constant inspiration to them. It stimulated an enormous flow of creative activity, a great searching into the best the past had to offer.

César Franck's son George, very much resented his father's being classed only as a Christian mystic. He considered him extremely versatile in his types of composition, and said he could have expressed himself in any type of music he chose. It was simply that he chose religious music.

This was certainly true. The scriptures attracted him-particularly hosts of angels, kindly, comforting ones, hovering over children and the worthy. All of Franck's choral works have Bible settings. There are a great number of these-greatest of which is "The Beatitudes". It is generally conceded, however, that Franck's best writing was for instru-

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(1) A. Hervey - "César Franck and His Followers" Chapter XII French Music in the XIX th Century.

ment rather than for voice. His choral works are for the most part too lengthy, too undramatic, too lacking in variety, to have the appeal necessary to the successful performance of such works.

From these comments, it is obvious that Franck's music is devoid of popular appeal. It is too serious, too profound, too devotional, too intellectual, too religious and spiritual for this. It is also obvious that, for the same reasons, it fills a most necessary and rare place in the arts of man. It provides a beautiful meditation for the lone organist, practicing, or seeking to rest and inspire his listeners. It serves as a sincere prayer for those who cannot so express themselves in words. "In Franck's music we get Christ's speech itself, unadorned, and in all its living force." (1)

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(1) R. Rolland - "The Awakening: a sketch of the Musical Movement in Paris since 1870. Musicians of Today.

Chapter III

Habits of Work.

Franck was exceedingly fortunate in having the rare type of mind which can think in other terms than what is going on at the moment. While he was giving lessons, he might be struck with some new musical idea, some new harmony. If so, he would excuse himself for a moment to write it down. He was capable of receiving inspiration from poor renditions of the most inferior works. He even deliberately excited himself by pounding the piano in a most unmusical way. At these times his mind was seeking new harmonic combinations, and he was not really hearing his playing. This habit greatly distressed his more sensitive pupils. One wonders if this was one of the reasons he did not care for the career of concert pianist. In actual performance, Franck's standards do not seem to have been high enough. Of course, as has already been stated, the musical taste in Paris, which indicates all of France, was at a very low ebb. However, in his later life when Franck was preparing performances of his own works, he never seemed to realise the necessity for adequate preparation, nor to have insisted upon exacting renditions of the work at hand. Here again, his pupils were more distressed than he, because they better

realised the effect on the public such performances would have.

It was doubtless Franck's type of mind which tolerated this discrepancy. In his own ear, he heard what he knew was there, in its own sublime perfection. Franck's taste seems to have had a gradual upward development. Even his early devout church music is interspersed with "banal and theatrical moments". - Namely the "Mass for Three Voices". (1)

It might be well to note here that periods in religion and religious music change also. In the 17th century they were pompous, in the 18th frivolous, and in the latter part of the same century even bourgeois and without dignity. Of course the whole Protestant movement came as an outgrowth of the decadence in the Catholic Church. With few exceptions the Catholic Church has not inspired as lofty vocal compositions as the Protestant. Perhaps this is because the Protestant is more personal and individual, the Catholic more impersonal and formal. Then too the spaces for it in the service are short, dependent somewhat upon the activities of the priest. Also, it is necessary to consider audiences in the choice of church music. Whatever the reason, it is certain that with the exception of two very lovely numbers, "Psalm 150" and "Panis Angelicus" Franck wrote little vocal music for church performance.

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(1) H. Grace - "César Franck" - Grove's Dictionary

A great change occured with the publication of Franck's "Six Pieces for Organ" in 1862. It was the beginning of a new era in the composition of organ music, and the long buried tradition of fine French organ music started by Clerambault and Couperin was carried forward. Franck had at last reached his true medium of expression; he was then forty. All the works by which he is known today were written after this date. His development as a composer was slow, but profound. He composed until the day of his death with ever increasing ardor.

Franck was also fortunate in being able to take up his work at the place where he left off, without having to "get into" it again. This mental ability undoubtedly enabled him to do such a tremendous amount of work in one life-time, since all the main hours of his day were taken up with teaching and the church. In the first few hours of his day, before anyone else was up, he did all his creative work.

Franck studied other great masters. He studied French 18th century composers, Monsigny, Gluck, Méhul- also Bach, Beethoven, Schubert, Brahms, Wagner, as he gained tremendously in popularity, and Schumann. Although Wagner and Franck were both experimenting with excessive chromaticism, they each developed their own style. Franck's use of the cyclic form is not like Wagner's use of the leit-motif. Franck with his delicacy and grace actually saved French

composition from being engulfed by the vogue for Wagner's immensity and heaviness.

According to the devoted D'Indy, Franck was a little man, with clothes which never fit him, inevitably in a hurry. He had a very kindly face which radiated his inner spirit, and never showed irritation. He had huge hands which led him to write some organ music which can not be played by the average person because it requires long stretches, and the playing of two manuals at one time with the same hand. His whole spirit radiated love. Love of his family, of his art, of his pupils, and of perpetuating that love of art through his pupils, and above all, love of God and all humanity. He always pursued his own artistic ends completely unaware of the opinions of the other professors at the Conservatoire, who were extremely jealous of him, and who even stooped to witholding prizes from Franck's pupils. He attracted all the gifted pupils to his classes. It was through his great teaching that he exerted his greatest influence, and started a whole symphonic school of composition in France, to her everlasting glory. As Mr. Ermest Newman wrote in 1910: "This gentle, humble and retiring man was the biggest force in French music of the latter half of the 19th century, and has given it, by his own work and through his pupils, an influence so fecund that its vigour is still undiminished."

Chapter IV

César Franck - The Teacher

Franck devoted so much of himself to his pupils and his teaching that his pupils became known as his "Disciples". This very word "Disciple" reveals much in the conception of "Father Franck". It suggests spirituality - an admiration almost to the point of worship on the part of his followers - a trust or mission which they must hand down to posterity. Indeed this was so. This very nucleus of pupils actually accomplished their mission even to the point of starting a new school. D'Indy and Bordes (two of Franck's pupils) together with Alexander Guilmant, founded the Schola Cantorum in 1896, which keeps alive the memory and teaching of Franck. It also performs a valuable service in publishing fine editions of old works, new music both vocal and instrumental for liturgical use.(1)

As we have seen, Franck spent the greater part of every day of his adult life - some fifty years - teaching. It was in this capacity that he exerted his greatest influence. At first many of his pupils were frivolous society girls who had little real interest in music, but by the very quality and sincerity of his work he gradually drew unto himself

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(1) One hesitates to write in the present tense, now that France is so completely crushed under Nazi Germany. Nor can we say whether the institutions here spoken of exist or not, or can ever be revived in a now broken and starving country.

the promising young musicians in Paris.

Although at the Conservatoire he was listed as Professor of Organ, his classes came to be the real composition classes of that institution. His "organ" lessons included a thorough study of all music. He advised a study of the works of the music masters of all time in a day when that was not the accepted thing in teaching, and when copies of their works were not readily available. He invited his pupils to his organ loft at St. Clotilde where he improvised for hours, for their benefit. These were rare times which they never forgot. He invited them informally to his home at least one evening each week, to play their compositions to each other, to the mutual benefit of all.(1)

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(1) I should like to quote from a letter to me from Mr. R. Huntington Woodman, the American composer, who is now 82 years of age. His letter was written June 3, 1943.

"Fifty-five years ago this summer I had the privilege of spending nearly four months under the instruction of César Franck - an experience that is engraved on my memory. I had three lessons each week in theory and improvising at his residence in the Latin Quarter. His house (or apartment) ran back from the street and faced the south and was always cheerful and bright; which perhaps accounted for his sunny disposition, even with a young American with an imperfect knowledge of the French language but always earnest and attentive.

"My composition studies (principally counterpoint and fugue writing) were very interesting to me......Before we finished our summer work, he invited me to play the postlude at a vesper service in "St. Clotilde" which I did, but there to hangs a tale - As soon as I began to play, Franck stood up......where he was in full view of everyone in the church, as if saying "I am not playing this postlude! Don't shoot!!" ......My association with Franck was the highlight of my musical life. I never heard from him and he died within a year after my music study - He was a lovable man and a great musician." ...... (signed) R. Huntington Woodman

He was thorough master of the art of teaching, and thorough master of the art he taught, a rare and perfect combination. He knew that all intellects are not on one level, that each pupil must be treated individually to stimulate his best efforts. He had endless patience. He never criticised without making a constructive suggestion. He gave each individual his entire attention, would listen carefully to a bit of work, and then say, "I like it" or "I do not like it" and proceed to tell why. He encouraged his pupils to work *well* rather than *much*. This encouraged intellectual rather than mechanical work.

These practices were completely Franck's own. He was thus envied and completely misunderstood by the other teachers of his day.

Franck's pupils included Samuel Rousseau, assistant choir-master of his at St. Clotilde; Gabriel Pierné, who followed him as organist there; Auguste Chapnis, whose efforts helped to popularize good music among the masses; H. Dallier; A. Dutacq; Georges Marty, the young and daring conductor of the old Société des Concerts; Galeotti; G. Saint-René-Taillandier; Charles Tournemire; Paul Vidal, the clever conductor of grand opera; Arthur Coquard; Albert Cahen; Charles Bordes, Ernest Chausson, and Alexis de Castillon (the three who died very young); Emmanuel Charbrier; Vincent D'Indy; Henri Duparc and Pierre de Bréville, whose claim to fame rests on their

songs; Alberic Mafnard; Guy Ropartz; Camille Benoit; Augusta Holmès; Lekeu; and Rousseau. Franck was the very root of the whole French symphonic school which flowered to such brilliance in the late XIXth and early XXth centuries.

He was a friend of the performers Paul Brand, Armand Parent, and the violinist Ysaye, and also of Alexander Guilmant, Paul Dukas and Gabriel Fauré.

When one considers the varied expressions of genius in this imposing group, one is all the more amazed at the teaching and inspiration which could bring out the individuality of each pupil, as Franck obviously did. Of this group was Viscount Vincent D'Indy whose biography helped the world to understand and appreciate Franck. Some of the others wrote also, paying tribute to "Father Franck". Rosa Newmarch's translation of the biography into English helped to spread the word to the English-speaking countries, and the aversion there to German music and composers during the first World War from 1914 - 1918 gave an incentive to musicians and public to become better acquainted with French music and its composers.

Franck's wonderful attitude of love toward his fellowman did much to inspire that love toward him, at least on the part of his pupils. It must be noted, however, that Franck himself also greatly benefited by the inspiration he,

in turn, received from his pupils. He was fired to his best creative efforts, having worked the better part of thirty years alone. They urged him to arrange performances of his works, gave him favorable publicity, and urged him to publish his compositions. They were responsible for raising the monument to him after his death.

The Société Nationale was founded in 1870 by M. Camille Saint-Saens and Romaine Bussine, professor of singing at the Conservatoire. César Franck, Ernest Guiraud, Massenet, Garcin, and Gabriel Fauré, Henri Duparc, Theodore Dubois, and Taffanel joined in February 1871. The statutes for the institution were drawn up by the brilliant Alexis de Castillon. The first concert was Nov. 25, 1871 in the Salle Pleyel, and the first work played was a trio of César Franck. Nearly all of Franck's works received first performances there.

From 1881 on, the influence of Franck and his pupils was more and more felt. Saint-Saens began to lose interest, and became crotchety and disagreeable. Franck became true president about 1886, though he refused the title, and in 1890 Vincent D'Indy took his place.

A pupil of Franck, M. Henry Expert laid the foundation for the Société J. S. Bach in order to spread knowledge of ancient music written between the 12th and 18th centuries. In 1882 he began his admirable works on Musical History.

The Society never got farther than elaborate plans, but its aims were realized later by Charles Bordes who founded the Association des Charteurs de Saint-Gervais in 1892 which revived the art of old musicians. It was popular and successful, and a good counterpart to the vogue of Wagner in Paris.

In 1894 the Schola Cantorum was founded by Charles Bordes, Alexander Guilmant, and Vincent D'Indy, who became president in 1900. This organization was to perpetuate the teaching and memory of Franck. A publishing house and magazine were also connected with the school.

About 1893 music began to invade the Sorbonne and universities. Before that time, music criticism had been only literary, not founded upon technical precision nor historical knowledge. Since then music education has broadened immeasurably. There has been a feverish flow of creative activity, many performances, real education of the general public, and a taking of the best out of the past, with emphasis on the French tradition. There has also been the broadening influence of folk-song, church and instrumental music, and music of all cultures. All this grew out of the seeds sown by Franck, Berlioz, and possibly Debussy.(1)

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(1) Ibid. Schaeffner - Revue Musicale - No. 2. -Dec. 1, 1922.

Chapter V

A List of César Franck's Compositions.

Although it is not the purpose of this paper to discuss the creative output of Franck, it is only fair to list briefly his most important works. As has already been shown, his style of composition, and the cyclic form were partly a result of his many hours spent in improvising at the organ. His works also bear other testimony to this practice. An absence of vigorous rhythm (not easily possible at the organ), excessive chromaticism, a meditative and mystical quality, lack of dramatic force, resting places in the texture and fabric such as would be allowed in an organ piece for changing stops; all these traits appeared in his other works as a direct carry-over from his work at the organ. To it also he owed his high skill of polyphony, canon, and fugue, and the atmosphere of other-worldliness always present.

In his piano works we see the organ reflected. For example, in the bass melody (like an organ pedal part) in the "Prelude, Aria, and Finale" and in the high choral played by the left hand crossing over the right in his "Prelude, Chorale, and Fugue".

Franck's very early piano works were all in one form no manner what the name - Eclogue, Ballade, Caprice, or Fantasia. All contained an allegro enclosed between two state-

ments of the same theme, sometimes a brief introduction, and no modulation. His earliest pieces were -

"Variations brillantes - sur l'air du Prè aux Clercs" (aged 11½ years)
"Première Grande Sonate" - for piano - dedicated to Joseph Franck by his brother aged 13.

"Deux Mèlodies pour piano"

"A Felicitè" - To his fiancèe

Vincent D'Indy, in his biography of Franck, divides his creative work into three periods as follows:

First Period (1841 - 1858) including piano music, vocal music, the 4 Trios, and "Ruth"

Second Period (1858 - 1872) including sacred music, organ music and "Redemption"

Third Period (1872 - 1890) including his orchestral compositions and "The Beatitudes"

First Period 1841 - 1858

1841 "Trois trios concertans" for piano, violin, and 'cello.
    1st trio in F#
    2nd trio in B flat (trio de salon)
1842 3rd trio in B

1842 "Quatrième trio concertant for piano, violin and 'cello

1842 "Eclogue" (Hirtengedicht)

1842 "Duo" for four hands on "God save the King" for piano

1843 "Grand caprice" for piano

1843 "Andante quietoso" for piano and violin

1843 "Souvenir d'Aix - la - Chapelle" for piano

1844 "Quatre mèlodies de Schubert" transcribed for piano

1844 "Ballade" for piano

1844 "Première fantaisie sur Gulistan", de Dalayrac for piano

1845 "Fantaisie pour piano" on two Polish airs

1846 "Duo a quatre mains" for piano, on Grétry's "Lucille"

Toward 1846 "Le Sermon sur la montagne" symphony
(The Beatitudes)

1843-46 "Ruth" Biblical eclogue in three parts for soli, chorus and orchestra

1846 "L'ange et l'enfant" (Reboul) melody

1851-52 "Le valet de ferme" comic opera in three acts

1852 "Les trois exilés" national song for baritone and bass

Second Period 1858 - 1872

1858 "Messe solennelle" for bass solo and organ

1858 "Andantino" for organ

1858 "O Salutaris" duet for soprano and tenor

1858 "Trois motets"

1859 "Trois antiennes" for grand organ

1859 "Le Garde d'honneur" hymn (nine verses)

1860 "Messe à trois voix" for soprano, tenor, and bass, with organ, harp, 'cello and double-bass accompaniment

1860-62 "Six pièces pour grand orgue"

1. Fantaisie in C
2. Grande Pièce Symphonique
3. Prélude, fugue, et variation
4. Pastorale
5. Prière
6. Final

1862 "Quasi marcia" for harmonium

1863 "Ave Maria" for soprano, tenor, and bass

1863 "44 petites pièces" for organ or harmonium (Posthumous Pieces)

1865 "La tour de Babel" short oratorio for soli, chorus, and orchestra (unpublished)

1870 "Paris" patriotic song for tenor with orchestra (unpublished)

1871 "Trois offertoires"

1871 "Le Marriage des roses" (E. David) melody

1872 "Panis angelicus" for tenor, organ, harp, 'cello and double-bass

1871 "Rédemption" symphonic poem for soprano solo, chorus, and orchestra

1874 second version with chorus for men added

Third Period 1872 - 1890

1876 "Les Eolides" symphonic poem for orchestra

1878 "Trois pièces pour grand orgue"

1. Fantasia in A
2. Cantabile
3. Pièce heroique

1878-79 "Quintet in F minor for piano, two violins, viola, and 'cello

1869-79 "Les Beatitudes" oratorio for solo voices, chorus, and orchestra, in eight parts and a prologue

1881 "Rebecca" Biblical scene for soli, chorus, and orchestra

1882 "Le Chasseur maudit" symphonic poem for orchestra

1884 "Les Djinns" symphonic poem for piano and orchestra

1884 "Prélude, choral, et fugue" for piano

1882-85 "Hulda" opera in four acts and an epilogue, on a Scandanavian subject

1885 "Variations symphoniques" for piano and orchestra

1886 "Sonate" for piano and violin

1886-87 "Prélude, aria, et final" for piano

1887-88 "Psyché" symphonic poem for orchestra and chorus

1888 "Psaume CL" for chorus, orchestra, and organ

1888 "Six duos" part-songs for equal voices

1886-88 "Symphony in D minor for orchestra

1889 "Andantino" for grand organ

1889 "Quartet in D major" for two violins, viola, and 'cello

1888-90 "Ghisèle" lyrical drama in four acts

1889-90 "L'Organiste" fifty-nine pieces for harmonium

1890 "Trois chorals" for grand organ

1. In E
2. In B minor
3. In A minor

The three chorals were actually finished on Franck's death bed. Two other great men spoke their"last words" through the organ -Bach, in his "Before Thy Throne I Come", and Brahms, in his "Eleven Choral Preludes".

Although Franck wrote only one symphony, this one is certainly one of the world's masterpieces in this form. He wrote it in 1888,at the age of 66, after a lifetime devoted

to composition. Into it he poured his whole soul, and all the resources of his immense technique. It retains all the characteristics of Franck's style, employs the richness and majesty and beautiful texture of the cyclic form, and shows a great genius at his best.

It is interesting to note that Franck, for all his retiring personality and lack of worldly ambition, as we are accustomed to think of it, did achieve considerable notice in his quiet way. He knew practically all of the intelligent musicians of his day; invited many of them to hear his works; occupied a chair of importance at the Conservatoire; and was early invited to join the founding of the new school, The Sociéte National.

In his busy, self-disciplined life, he surely had no time for, and probably no interest in social life, nor in the time which can be wasted in making contacts, and in the conforming of ideas which would have been necessary if he had tried to fit more intimately into the musical life of Paris in his day. As it was, he was certainly in the midst of important trends, in fact, the very source of them.

The years have shown his time well spent. His fine teaching is to his eternal glory; his pupils were spurred to their best efforts, and have brought just renown to their teacher and country. Had Franck turned them away, and put his time into furthering his own public acclaim, we might have

lost part of this vast creative tide; some of the newer institutions might have been left unfounded, and the progress of music in France in the 19th century slowed in mid-stream.

Part II

César Franck's Fugues Vocales

Chapter I

The Manuscript Itself.

The Boston Public Library is fortunate in having in its Allen A. Brown music collection an original autographed manuscript of César Franck of unusual length and importance. It is a volume of exercises titled "Fugues Vocales". This volume is large, 10 3/4" x 13 1/2", and is composed of 322 pages of heavy cream-colored symphony manuscript paper, bound in a modern red cloth library book binding. A number of blank white pages were added to the original manuscript, both at the beginning, and at the end. The first page contains a 1/4" border frame of 4 lines, one inside the other, two of which are very close together, about 1/16" apart, done by hand, in ink. Although this was obviously intended to be the title page of the manuscript, it has been left blank. At the very top of this page, and outside its border, is written in pencil, in Franck's handwriting, the letters- "Enreg. No. 22-" with Franck's own paraphe (flourish) under it. This may have been the number in his own catalogue of his works. Beginning on the next page which is numbered 3, the vocal fugues start. The first is in two parts, and as

the pages progress exercises appear in as many as seven and eight parts. A complete catalogue will appear later in this thesis- in Part II- Chapter II- page 49.

The fugues are neatly written in ink, with the number of parts and the name of the composer of the subject clearly stated at the top of each. For example:

"Fugue Vocale à 2 parties"
"Sujet de Leuthard"

"Fugue Vocale à six parties"
"Sujet de Mr. Leborne"

The handwriting is beautiful, flourishing script, almost the experimenting in a romantic hand of an artistic boy of fifteen. The signature is very decorative, including Franck's middle name Auguste which he dropped later in life, in his signatures. The following signature is my copy of the one on page 55 of the "Fugues Vocales".

César-Auguste Franck

In almost every case the signature is accompanied by his characteristic paraphe.(1) This is a curl of interwoven curved lines with a sharp in the center. It also often appears beneath the "Fine" or French "Fin" at the close of an exercise.

Fine

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(1) The signature of Cherubini, head of the Paris Conservatoire while Franck was a student there is also accompanied by a paraphe. It was the custom of the day. Page-46.

(1)

If we compare this signature with that of the mature man we will find that although the whole character of the writing has changed, there is still a certain resemblance in the capital letters.

The music notation is clear, concise, and free of decoration. Many pencil notes and lines may be seen, showing that the work was done first in pencil, changed some, or corrected, and then gone over in ink. The discarded notes are often visible in light pencil. In two instances in the same fugue (page 40) a new staff has been pasted over the original to permit adequate correction. Often, at the end of a fugue, a number appears, sometimes in pencil, sometimes gone over in ink. This number notes the number of measures in the preceeding fugue. The fugues are beautifully spaced on the page, so that the music completely fills each page. This was done by carefully noting the number of measures, and spacing them accordingly. Since Franck was so very systematic, in even the smallest detail, this was not too tedious for his attention.

Franck uses 4 different clefs; soprano, alto, tenor, and bass. The G clef does not appear.

There are seventy-six fugues in the volume continu-

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(1) Signature about 1888 copied from "Famous Composers and their works." N.S. 1: 8041.116 Page 36.

César Franck

ing through 309 pages. The pages from 310 to 322 are numbered, and of the same paper, but no work appears on them. In some cases the French word "vu" (seen) appears at the end of a fugue, sometimes with a date, as if the fugue had been submitted to the professor and corrected.

On page 102 there is a pencil reference to a "cahier", (French for "notebook"). Close inspection shows that from page 183 on there are light pencil references to the beginnings and endings of "cahiers". One cahier is 24 pages long. A list of these pencil notes follows:

Page 183 - "8th cahier"
" 206 - "fin du 8 cahier"
" 230 - "fin du 9 cahier"
" 231 - "10 - cahier"
" 255 - "11e livre de Fugues"
" 279 - "12 - Livres de Fugues"
" 302 - "fin de 12 cahier"

There are two examination and three competition fugues contained in the book. These bear dates and will be discussed fully later in this thesis.

This volume "Fugues Vocales" was presented to the library on October 1, 1912 by Allen A. Brown. Mr. Brown was a cultured Bostonian, educated at Harvard, who very early became interested in musical works. He began his music works collection even while a student. After college he entered business, and upon his father's death took over the firm of

J.E. and N. Brown. He left this four years later to become the confidential secretary to Stanton Blake.

Mr. Brown was a singer, and connected with the Apollo Club and the Foster Parker and Chickering Clubs which preceeded it. He was secretary and librarian for these organizations, and did an enormous amount of work in arranging, copying, and translating material for their use.(1) He made frequent trips to Europe, and there searched second hand shops for additions to his own library. At first he had no competitors, but when the British Museum authorities heard of his purchases prices soared. He never paid exorbitant prices, nor bid against others for his collection. He always had the works bound with blank pages added so that he might have room to add clippings, pictures, press notices, or other related material. In the case of our Franck volume nothing has been pasted in.

In 1894 upon completion of the present library building in Copley Square, he presented the collection of 13,135 volumes for public use. His conditions were that the books could be used only in the room where they are kept; a catalogue of the works was to be issued by the trustees of the library; and that he, Mr. Brown was to have access to the

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(1) See Barbara Duncan - The Bulletin of the Boston Public Library April - June 1922 No. 2.

collection at all times and could make any additions to it that he wished. This he did at the rate of about 300 volumes a year. He never married, and gave his entire energy to this effort, giving his contribution to the public while he lived to see it appreciated by them.

In a letter to me dated June 9, 1943, Miss Barbara Duncan (formerly head of the music room of the Boston Public Library) has this to say about the "Fugues Vocales". --

> "I cannot give you much information about the César Franck holograph, I am sorry to say. Mr. Brown told me that it was brought to him at his hotel in Paris by a man who sold it to him and was loathe to give any information about himself or how the manuscript came into his possession." -------
>
> (Signed) Barbara Duncan

Although the"Fugues Vocales" were presented in October 1, 1912, there is evidence that Mr. Brown purchased them much earlier. M. Vincent D'Indy mentions the book as being in a library in Boston, U.S.A. in his book "César Franck"published in 1907 on page 92. Just how the volume escaped to public sale is not known.

Julien Tiersot, librarian at the Conservatoire from 1883 - 1920, who had studied with Franck, planned to write a tribute to his teacher in collaboration with Franck's son M. GeorgeFranck. The latter was a professor of Philosophy, and his death in 1910 made the complete work impossible. However, Tiersot was permitted to see and to study the early

manuscripts kept among the papers of the family, and has discussed them in his article "Les Oeuvres Inédites de César Franck" (The unpublished works of César Franck) - Revue Musical, December 1, 1922 - No. 2. The following material is a translation of the most pertinent paragraphs in this article.

"There are three other collections of Franck's student exercises. One owned by M. Victor Balbreck, and two from the Malherbe bequest in the library of the Conservatoire.

"The first is a large volume containing the transcription of harmony and counterpoint lessons written by Franck in the course of two distinct periods in his scholastic life. This is the one owned by M. Balbreck.

"The second combines in several notebooks of different forms the harmony and counterpoint exercises done by Franck under the direction of Reicha. This one belongs to the Conservatoire library.

"The third is a collection of fugues presented at the examinations and competitions of the Conservatory of Paris. It has remained among the papers of the family.

"Finally, the fugue which won for César Franck the first prize at his last competition has been especially kept at the library of the conservatory.

"The first of these documents shows us a typical testimony of the application of Franck to his work, of his method, his neatness, and his aptitude for work. It is a fine copy,

first, of the harmony exercises which he wrote from the end of 1833 to the beginning of 1835, then of those of counterpoint from 1837 on. The 238 pages of this volume are not simple, rapid notations, such as most scholars would make in an effort to hurry through a dry task: they are written it seems with devotion! The notebook is not a collection of music paper bought all prepared at a dealer's. It is a big register of oblong form of very heavy white paper, on the pages of which the composer himself has drawn his staves with rulers......The writing is careful, the notes well formed .....There is a oneness of perfection about the whole work. At the bottom of the titles, where is written in large letters of model writing the name César-Auguste Franck, is designed a flourish with rounded interwoven lines, in the midst of the curls of which appears a sharp. The author kept this in his signature until about his 25th year. All this makes a very fine appearance. As we have already said César Franck treated his manuscripts as master craftsmen loved to present their masterpieces, ornamenting them with ribbons and flowers.

"This manuscript shows that it has been corrected ..... The professor has passed it. It would have been even more interesting if we could have seen the harmony studies in the first state with their hesitations and faults, but it does show the aptitude of the pupil, and the excellence of the

discipline to which he was subjected. Franck began the study of harmony December 2, 1833 under Daussoigne at the Royal Conservatory of Music at Liège. Many dates appear until the note ((Fin du cours d'harmnoie. Liège le 29 janvier 1835.)) The next date is October 4, 1837. The intervening work is accounted for in the *second* book, and the dates fit in. In it appears the note ((Fin du travail avec M. Antoine Reicha, professeur au Conservatoire, décédé rue du Mont Blanc No. 50, le 26 mai 1836. - Paris, ce 27 mai 1836 - César-Auguste Franck (Paraphe)) On the back of the book is written ((Harmonie et Contrepoint de César-Auguste Franck avec A. Reicha - Paris le 24 juin 1835.)) This date is important for the biographer since it was in this interval (between January and June 1835) that Franck, aged 12 plus, moved to Paris to make his permanent home. He made considerable progress that year. The month of August he began double counterpoint; passed easily to ((canons scientifiques)), studied responses to fugues, and went on to free counterpoint. About October 4, 1835 he began to write a few songs, and started the habit of using his vacations to ((travailler pour lui)) "work for himself".

"There are no notebooks available from May 1836 until October 1837, at which time he entered the Paris Conservatoire.

"In a second part of the manuscript referred to above, under Daussoigne, beginning on page 97 is seen the title ((Contre-point simple - commencé au Conservatoire Royal de

Musique et de Déclamation à Paris le 4 octobre 1837 - Par César-Auguste Franck, élève de Monsieur Leborne (Paraphe).)) There follows in the next 200 pages (97 - 283) all the exercises which constitute the training of a music writer. The scholar of fifteen has omitted nothing, not counterpoints of all natures, nor canons in all degrees, by direct movement and contrary movement, nor reverse imitations, nor counterpoints intended to be sung by turning the book upside down, nor double, triple, quadruple counterpoint, at the ninth, tenth, eleventh, as far as the fifteenth etc. All this is written with a facility which shows the musician to be complete master of the given problem. Few pupils at the Conservatoire could have gone this far in their studies, generally considered too tedious, but think of the satisfaction which would go with their completion! César Franck benefited from this work to the end of his career.

"At the same time that he was doing this work, during the school year 1837-38, the pupil of the Conservatoire devoted himself to the composition of fugue, in which he was not long surpassing his teacher. His notebook of ((Fugues d'examen et de concours)) recopied with an accuracy which we have seen equalled in the transcription of his exercises of harmony and counterpoint, begins with a vocal fugue, in 4 parts, on a subject by Berton, presented at the examination December 14, 1837.

December 12, 1837.(1) That of the second examination, June 14, 1838 is in eight parts, for two choirs, with 5 subjects interchangeable, of which the principle subject is by Leborne.(2) One month later, July 22, 1838, at his first competition, Franck obtained third prize unanimously.(3) .....

"At the competition of July 21, 1839, subject by Cherubini, Franck won second prize.(4) .....

"Franck obtained first prize unanimously July 19, 1840, at the age of 17½ years with a most remarkable fugue. It was in four parts with three subjects, the principle one of which was by Cherubini. To the very dry and insignificant subject given by the director, the prize pupil added two counter-subjects of such lyric beauty, that they redoubled the interest of the piece, and in their development form a truly magnificent architecture of sound......This fugue certainly

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(1) This fugue appears in our manuscript on page 59.

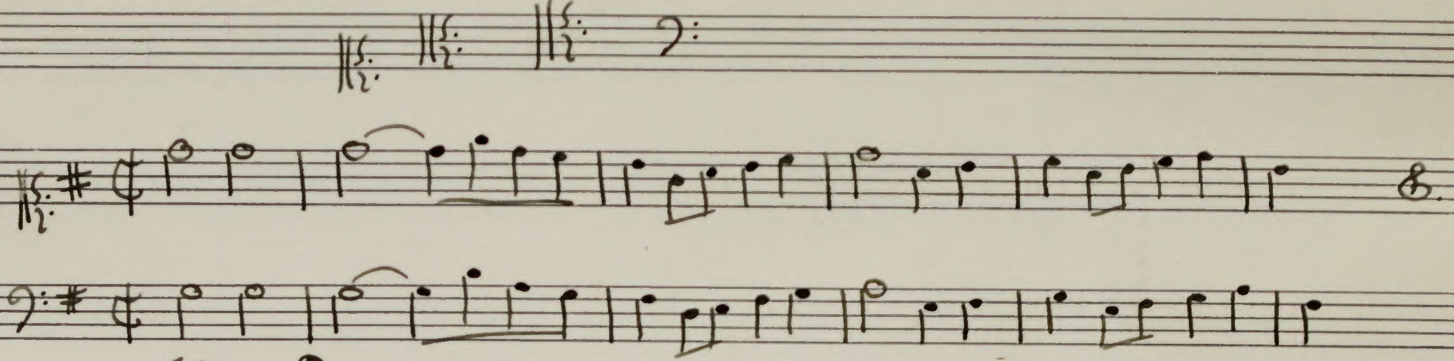
(2) This fugue appears in our manuscript on page 127.

(3) This fugue appears in our manuscript on page 183. In this competition Dancla, the violinist, who was five years older than Franck, won first prize. Mr. Boaz Piller, a member of the Boston Symphony Orchestra, has in his collection a copy of the Dancla fugue theme, on a subject of Cherubini. The copy I have made of this manuscript appears on the following page; page 46.

(4) This fugue is not included in,our manuscript. However, a fugue dated March 5, 1839, also on a subject by Cherubini, appears on page 191. This fugue has a note at the top stating that it is for a competition, but is not mentioned in the Tiersot article being quoted.here.

Sujet de Fugue

à traiter avec deux contre-sujets seulement, et à 4 parties avec les clefs suivantes



M. Dancla 1er –

Donné et écrit par M. Cherubini (concours de 1838)

Autograph also from the collection of Mr. Pillar

L. Cherubini

merits a transcription to the keyboard, to be played in the same manner as the fugues of Bach......The library of the Conservatoire keeps the examinations which have won prizes, and the one there is written in the same handwriting as these others of the same period. This writing does not much resemble the writing of Franck in his last twenty years. Under his signature is the paraphe with the sharp.(1)

"One other example is interesting also. Among the papers of the family, where are kept the competition fugues, there is a separate notebook, written in a particularly fine hand, ...and dedicated ((A Mademoiselle F. Desmousseaux - César-Auguste Franck)). She became his wife eight years later."

This paragraph completes the quotation from the article by J. Tiersot.

Since the manuscript "Fugues Vocales", in the possession of the Boston Public Library contains all the details identical with the manuscripts of the same period discussed above; namely,the handwriting, the signature with the paraphe, the neatness and detail in presentation of material, the identical fugues of the examinations and competitions,

---

(1) This fugue does not appear in our manuscript.

and the competition fugue with the same subject as that of the same date by Dancla, there can be no doubt as to the authenticity of the César Franck manuscript "Fugues Vocales".

Chapter II

Complete Catalogue of "Fugues Vocales".

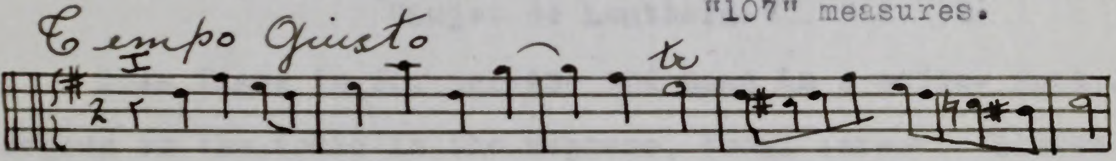
Page 3. First fugue.

"Fugue vocale à 2 parties"
"Sujet de Leuthard" (1)

This fugue is for alto and bass in E minor. The first part gives the subject to the alto with a real answer in the bass. After a short episode the subject appears in the bass answered by the alto.

After a distinct cadence in B minor, the second part begins, modulating successively to G major, D major, C major, with a cadence in B major ending the second part.

After 3 quarter rests the third part begins with a stretto of the theme, followed by an extensive canon of 9 measures. A last stretto between the subject and its answer closes this part, ending in a coda of 8 measures.
"107" measures.



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(1) In this catalogue, the words in quotation marks will be those in Franck's handwriting copied directly from the manuscript. In copying the fugue subjects, I have tried to copy his handwriting.
Jean Daniel Leuthard, born in 1706, near Rudolstadt, was a claveciniste and composer. He was chamber musician to the Prince of Rudolstadt in 1735.

Page 4. Second fugue.

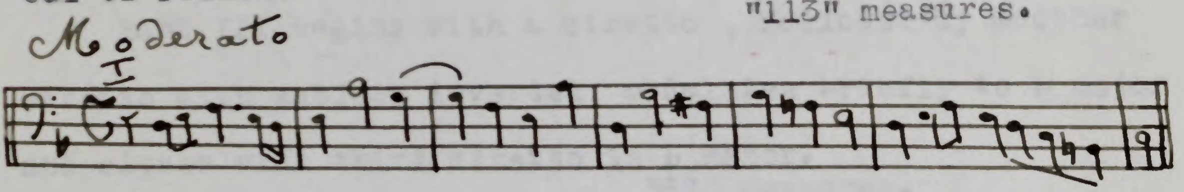
"Fugue vocale à 2 parties"
"Sujet de Rameau" (1)

This fugue is for soprano and bass in D minor. In part I the subject opens in the bass, with a real answer in the soprano, and a chromatically descending counter-subject, followed by 7 measure episode.

Part II modulates briefly to F major, A minor, and B flat with a chromatic treatment of both subjects extended to a cadence in the dominant of D minor.

Part III is comprised of several strettos closing in cadence in D minor. This fugue looks interesting and typical of Franck.

"113" measures.



Page 6. Third fugue.

"Fugue vocale à 2 parties"
"Sujet de Leuthard."

This fugue is for soprano and bass in A major. Part I begins on the tonic in the soprano, tonal answer. Closes with cadence in F# minor.

Part II modulates somewhat to E major, G major D major, closing with cadence in E minor.

Part III opens with stretto at 2 measure intervals, followed by stretto at 1 measure, then third stretto at ½

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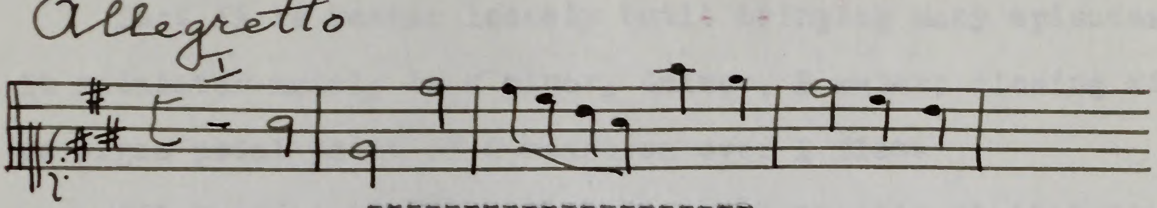
(1) Jean Philippe Rameau, 1683-1764, was a first rank theorist organist, composer. Pioneer in the science of harmony.

measure intervals closing in a cadence in A major.
"98" measures.



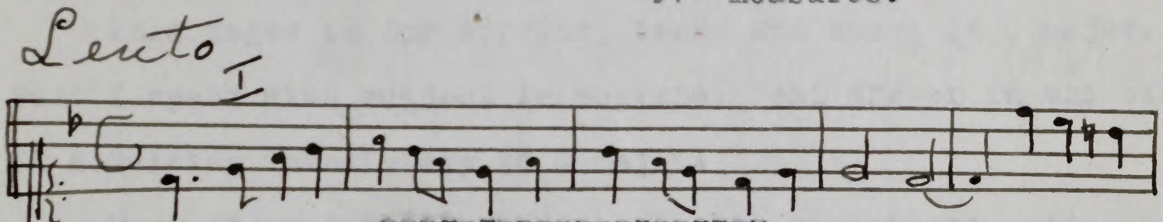
Page 7. Fourth fugue.

"Fugue vocale à 2 parties"
"Sujet de Mattheson" (1)

This fugue is for soprano and bass in D minor. Part I opens with subject in the soprano, real answer, seems to modulate to F major.

Second part modulates to B flat and G minor with cadence in D minor.

Part III begins with a stretto , followed by another stretto with subject inverted, modulates briefly to D major and closes with third stretto in D minor.
"97" measures.



Page 8. Fifth fugue.

"Fugue vocale à 3 parties"
"Sujet de Reicha" (2)

This fugue is for soprano, alto and bass in E flat major. Part I opens with subject in the soprano, with slightly un-

---

(1) Johann Mattheson, 1681-1764, skilled singer, composer, organist, scholar. Helped develope the church cantata. Was first to introduce female singers in church.

(2) Anton Reicha, 1770-1836, taught counterpoint and fugue at Paris Conservatoire. Received Legion of Honor in 1831.

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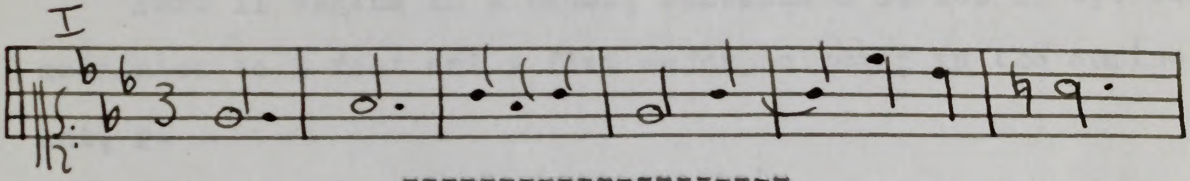
usual answer, being neither consistently real nor tonal.

Part II is rather loosely built bringing many episodes. It modulates mainly to C minor, Gminor, F major; closing with an organ pedal point of 6 measures over B flat.

After a quarter rest Part III with stretto at distance of two measures, followed by a second stretto in three parts at one measure. Then comes a 2 part stretto of the theme inverted over a B flat pedal point of 8 measures. Finally the theme in the bass is combined with its inversion in alto.

"165" measures.



Page 10. Sixth fugue.

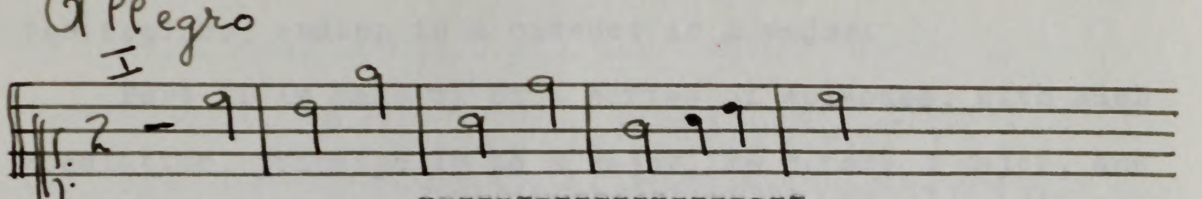
"Fugue vocale à 3 parties"
"Sujet de Reicha"

This fugue is for soprano, tenor and bass, in C major. Part I opens with subject in soprano, real answer in the bass. It modulates immediately to G major.

Part II employs somewhat chromatic variations, modulating to A minor, F major, and D major proceeding to a stretto with subject inverted and augmented in the tenor, against the subject in the soprano, to a cadence in G.

Part III is made up of three strettos at 2 measure and 1 measure intervals closing in a 5 measure pedal point over C in bass.

"149" measures.



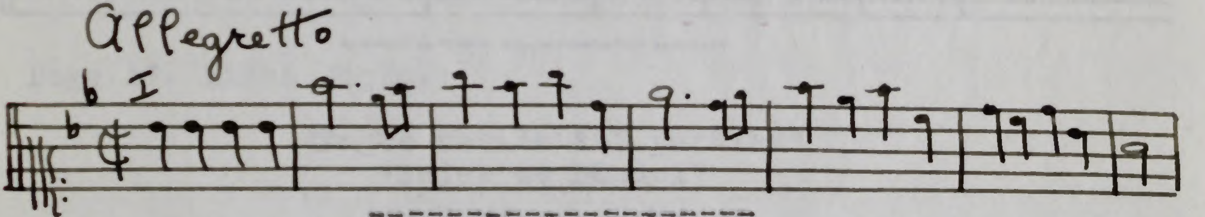
Page 12. Seventh fugue.

"Fugue vocale à 3 Parties"
"Sujet de Porpora" (1)

This fugue is for soprano, alto and bass, in B flat major. Part I opens with subject in the soprano, tonal answer in alto.

Part II begins in G minor, contains a series of episodes, modulates to E flat and A flat major, closing in the dominant, F.

Part III opens with stretto in three parts, contains a 3 part canon, a second stretto between soprano and alto over bass pedal F lasting 7 measures. The subject appears for the last time in **Bass** extending to cadence in B flat.
"141" measures.



Page 15. Eighth fugue.

"Fugue vocale à 3 parties"
"Sujet de Bach"

This fugue is for soprano, alto, and bass, in D major.

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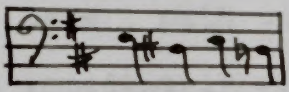
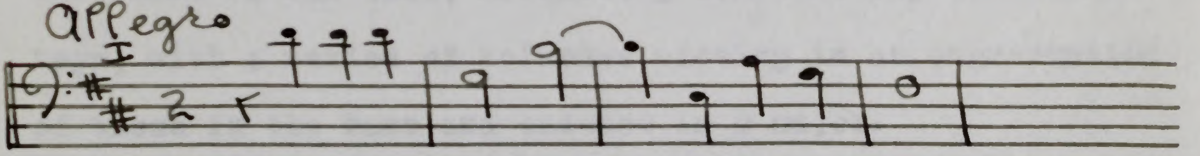
(1) Niccolo Antonio Porpora, 1686-1767, composer, and a very celebrated teacher of singing. Wrote florid arias.

Part I opens with the subject in the bass, real answer in the soprano, ending in a cadence in A major.

Part II is made up of a series of episodes, with much modulation, principally to E major, F♯ minor, E major, and D major. The theme is augmented in the alto, against the theme in the bass, closing with pedal point over A and cadence in A major.

Part III begins with a stretto in 3 parts succeeded by episodes to another pedal point on A for 7 measures. The fugue closes with a canon between the three parts, and an echo of the inverted theme in the alto ending in Largo chords.
"115" measures.

Chromatic figures such as the following, are used as embellishments. 



Page 17. Ninth fugue.

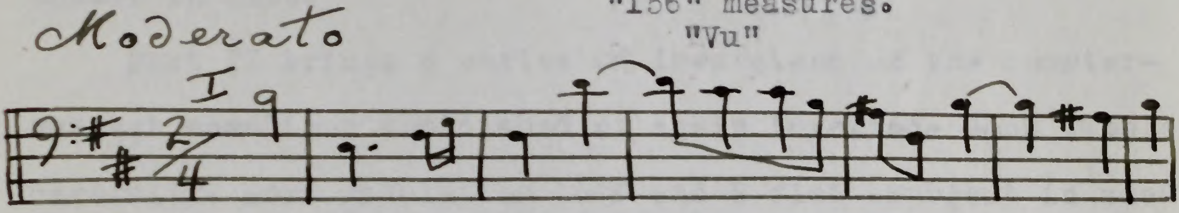
"Fugue vocale à 3 parties"
"Sujet de Händel"

This fugue is for soprano, alto and bass, in B minor. Subject opens in the bass, with real answer in alto; modulates to D major.

Part II contains a series of episodes modulating to B major and B minor among other keys to cadence in F♯.

After a quarter rest Part III begins a stretto at 3 measure intervals, preceeding to another stretto between upper parts over pedal F# in bass lasting 7 measures. Theme appears for the last time in bass closing in an episode and B major cadence. A few accents are indicated.

"156" measures.
"Vu"



Page 20. Tenth fugue.

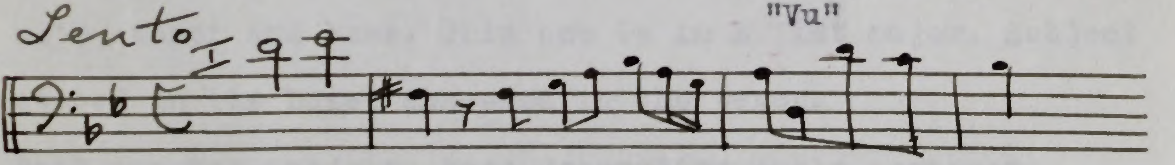
"Fugue vocale à 3 parties"
"Sujet de Eberlin" (1)

This fugue is for soprano, alto and bass, in G minor. Part I opens in the bass , with tonal answer in the alto.

Part II begins immediately with a half rest preeeeding the theme in the bass, modulating continuously to related keys, with a series of episodes closing in an augmentation of theme in the bass and cadence in D major.

After a complete rest of two beats a stretto in 3 parts at the interval of 1 measure proceeds to a stretto of the 2 upper parts over a bass pedal D. The fugue closes with the subject in the bass, and cadence in G major.

"88" measures.
"Vu"



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(1) Johann Ernst Eberlin, 1702-1762, court organist and eminent composer of sacred music. Wrote preludes, fugues,and 13 oratorios. His strict writing much prized by Mozart.

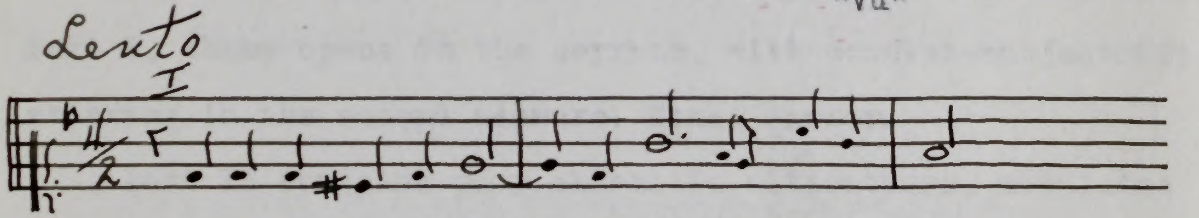
Page 22. Eleventh fugue.

"Fugue vocale à 3 parties"
"Sujet de Bach"

This fugue is for soprano, alto and bass, in D minor. Part I is rather long with subject stated in soprano, tonal answer in alto.

Part II brings a series of inversions of the counter-subject sometimes diminished or again inverted- each labeled carefully. Some modulation to F and B flat .Subject is used in augmentation in the alto, and an episode closes in A major.

Part III begins with stretto, followed by uses of the counter-subject inverted, and inverted and diminished. Another stretto, a canon, and third stretto between soprano and alto over bass pedal A, and last statement of the subject in the bass close the fugue in a cadence in D minor.
"92" measures.
"Vu"



Page 25. Twelfth fugue.

"Fugue vocale à 4 parties; sujet de Mr. Berton"(1)

This fugue and all the others in four parts are for soprano, alto, tenor and bass. This one is in E flat major. Subject stated in the bass, answered in the tenor.

Both counter-subjects have descending scale passages.

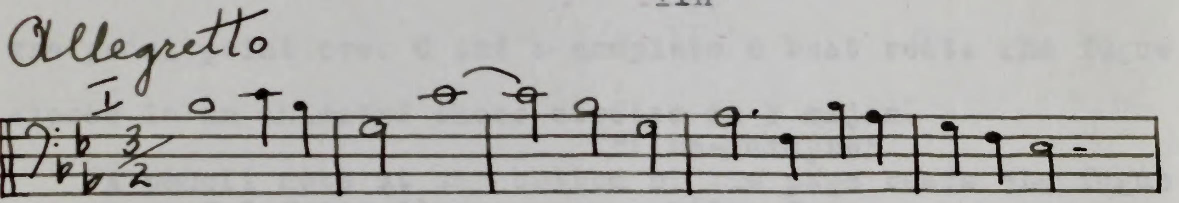
---

(1) Henri Montau Berton, 1767-1844, violinist and professor of harmony at the Conservatoire. Wrote a harmony text.

Part II alternates modulations from major to minor, and closes in cadence in B flat.

Part III opens with 4 part stretto at 2 measure intervals, using counter-subject also. An episode of suspensions continues to 9 measure pedal point over B flat, and complete cadence and hold. After a final stretto at 1 measure intervals the fugue closes with a series of chords and descending suspensions in the soprano to cadence in E flat.

"141" measures.
"fin"



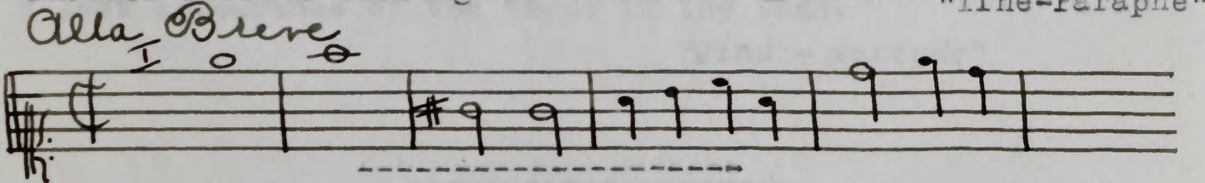
Page 28. Thirteenth fugue.

"Fugue vocale á 4 parties; sujet
de Mr. Berton" (1)

Key of A minor, for 1st and 2nd soprano, tenor and bass. Part I, theme opens in the soprano, with counter-subjects(2) entering in the second measure. Tonal answer.

Part II contains many chromatic alterations, modulates to C major, G major, and closes on dominant of A minor.

Part III contains a stretto, pedal point E with the subject and its inversion used together in contrary motion, and another stretto closing in cadence in A minor. "fine-Paraphe"



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(1) There are eight fugues with subjects by Mr. Berton.

Page 32. Fourteenth fugue.

"Fugue vocale à 4 Parties"
"Sujet de Mr. Berton"

Key of F major. Part I uses the chromatically descending subject in the alto, answered in the bass, ending in cadence in C.

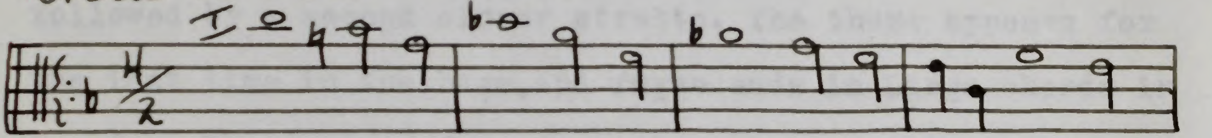
Part II is made up chiefly of episodes, modulates to D minor and closes in C.

Part III begins with a stretto, continues to 13 measure pedal point over C and a complete 8 beat rest. The fugue closes in an animated close stretto in F major.

"fine-Paraphe"

A pencil note at the bottom of the page reads "La fugue page 340 faire d'une autre manière."

Alla breve



Page 36. Fifteenth fugue.

"Fugue vocale à 4 Parties"
"Sujet de Mr. Berton"

This fugue is worked on the same subject as the one preceeding it. There are very few changes from the one just discussed, and the original notes seem to have scarcely been erased. Part III shows the greatest variation, closing with a last appearance of the theme in the bass.

"Fine - Paraphe"

Page 40. Sixteenth fugue.

"Fugue vocale à 4 parties"
"Sujet de Mr. Berton"

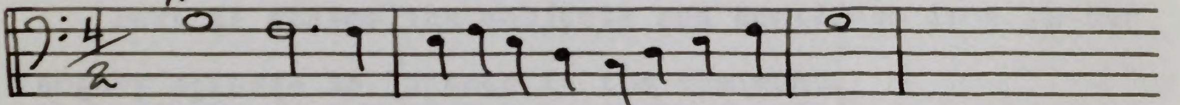
Key of C major. This is the only fugue in the book with an introduction. It is a Largo section of 4 measures of shifting chords ending in a"fermata" on a G major chord. Part I opens in the bassm answered in the soprano, with alto and tenor accompanying.

Part II continues in a similar manner, not modulating very much except to the relative minor, and closes in an episode and Largo section with a cadence in G major, and a complete rest.

After 4 beat rest Part III begins a stretto "Alla breve" followed by a second closer stretto. The theme appears for the last time in the bass,and fugue ends in Largo chords in C major. There are a few expression marks noted.
"Fine - Paraphe"

An extra staff has been pasted over the original in two places; obviously to permit correction.

Alla breve



Page 44. Seventeenth fugue.

"Fugue vocale à 4 Parties"
"Meme sujet de la fugue, page 338, mais travaillé avec le Contre-sujet donné par Mr. Berton"

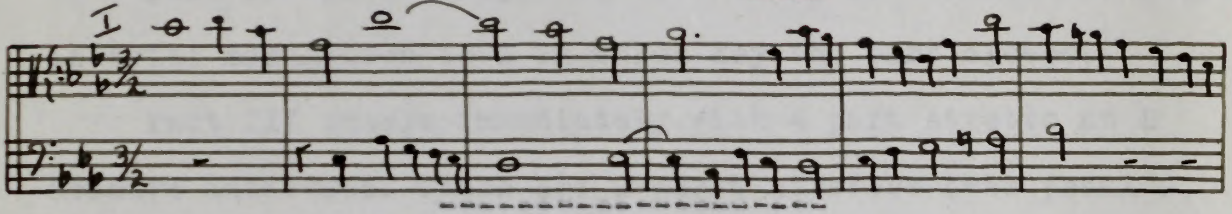
Key of E flat major. This fugue subject appears in this collection on page 25. Subject opens in the alto with counter-

subject in the bass, answered by the soprano and tenor. Part I continues in an episode.

Part II states the subjects and answers and proceeds in a long, chromatically descending episode employing suspensions, and returning to the home key. After the subject is again stated a small stretto leads to Part III.

This part is made up of a stretto, an episode over a B flat pedal point, a second stretto, and second B flat pedal point to cadence in E flat.

"Fine"



Page 48. Eighteenth fugue.

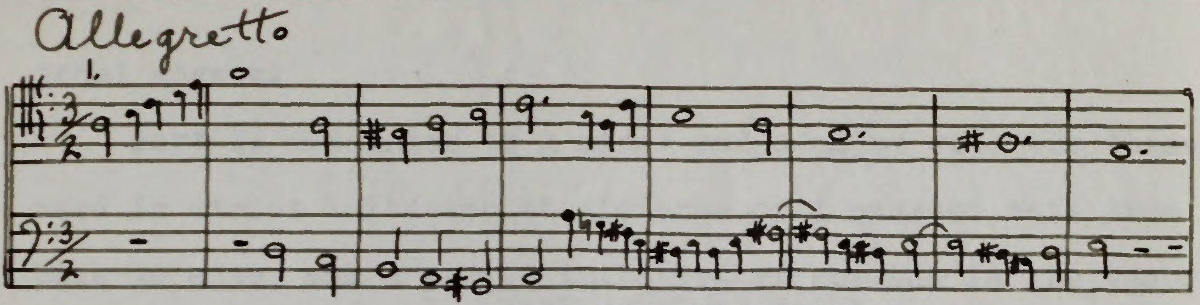
-"Fugue vocale à quatre parties" -
-"Sujet de Mr. Leborne, mon maitre au conservatoire"

Key of A minor. In Part I the subject appears in the tenor with chromatic counter-subject in bass. An episode closes in E minor.

Part II states the subjects and continues in a rather lengthy episode to cadence in the dominant.

Part III begins after a 3 beat rest with a 4 part stretto followed by a second stretto over pedal E, then a canon between soprano and tenor leads to final appearance of the subject in the alto, and return to A minor. There are a few dynamics indicated.

"fine - Paraphe"
"César-Auguste Franck -Paraphe"



Page 52. Nineteenth fugue.

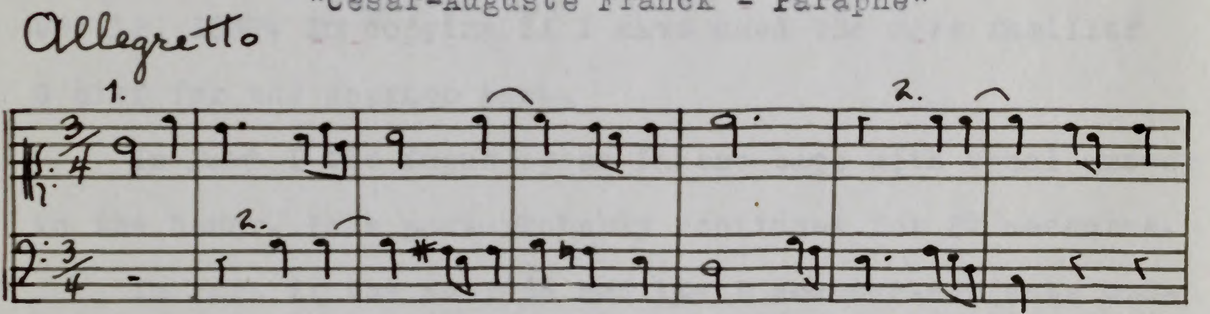
- "Fugue vocale à 4 parties" -
- "Sujet de Mr. Leborne" - (1)

Key of C major. Fugue begins in the soprano with second subject in the bass. Tonal answer.

Part II carries right on to a canon of 7 measures. There is brief modulation to G in which key the part closes.

Part III enters immediately with 4 part stretto at 2 measure intervals. There are 2 short strettos over pedal G, and fugue ends with 2 successive appearances of the theme in the soprano, a cadence and full rest- then two Adagio chords in C major. "Fine"

"César-Auguste Franck - Paraphe"



Page 56. Twentieth fugue.

-"Fugue vocale à 4 Parties" -
- "Sujet de Mr. Leborne" -

Key of C major. Fugue opens with subject in the alto,

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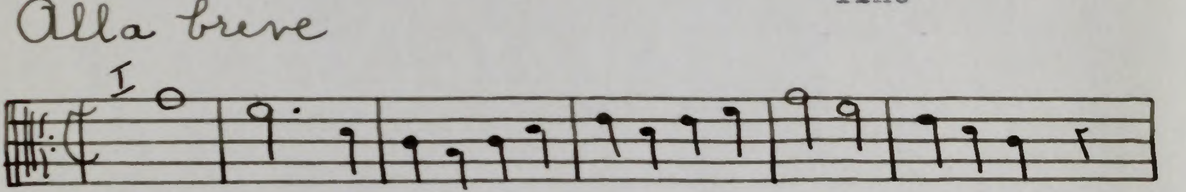
(1) There are 10 fugue subjects by Leborne in this book. Aimé Ambroise Leborne, 1797-1866, professor of composition at Conservatoire. Wrote on harmony and counterpoint.

tonal answer.

Part II modulates to A minor and G major with the theme used in strict imitation at distance of 1 quarter note from bass to alto, and a strict imitation of soprano in the tenor, again at the distance of 1 quarter note.

Part III contains a stretto at three measure intervals, then a close stretto at 2 measure intervals of the theme inverted in the three upper parts over a pedal G. The fugue closes with a stretto of the original theme and cadence in C. "fine"



Page 59. Twenty-first fugue.

This fugue in F major appears in its entirety on the following page (62). It is an examination submitted December 12, 1837. In copying it I have used the more familiar G clef for the soprano part.

In Part I the fugue opens in the bass with tonal answer in the tenor. This part probably continues for 27 measures.

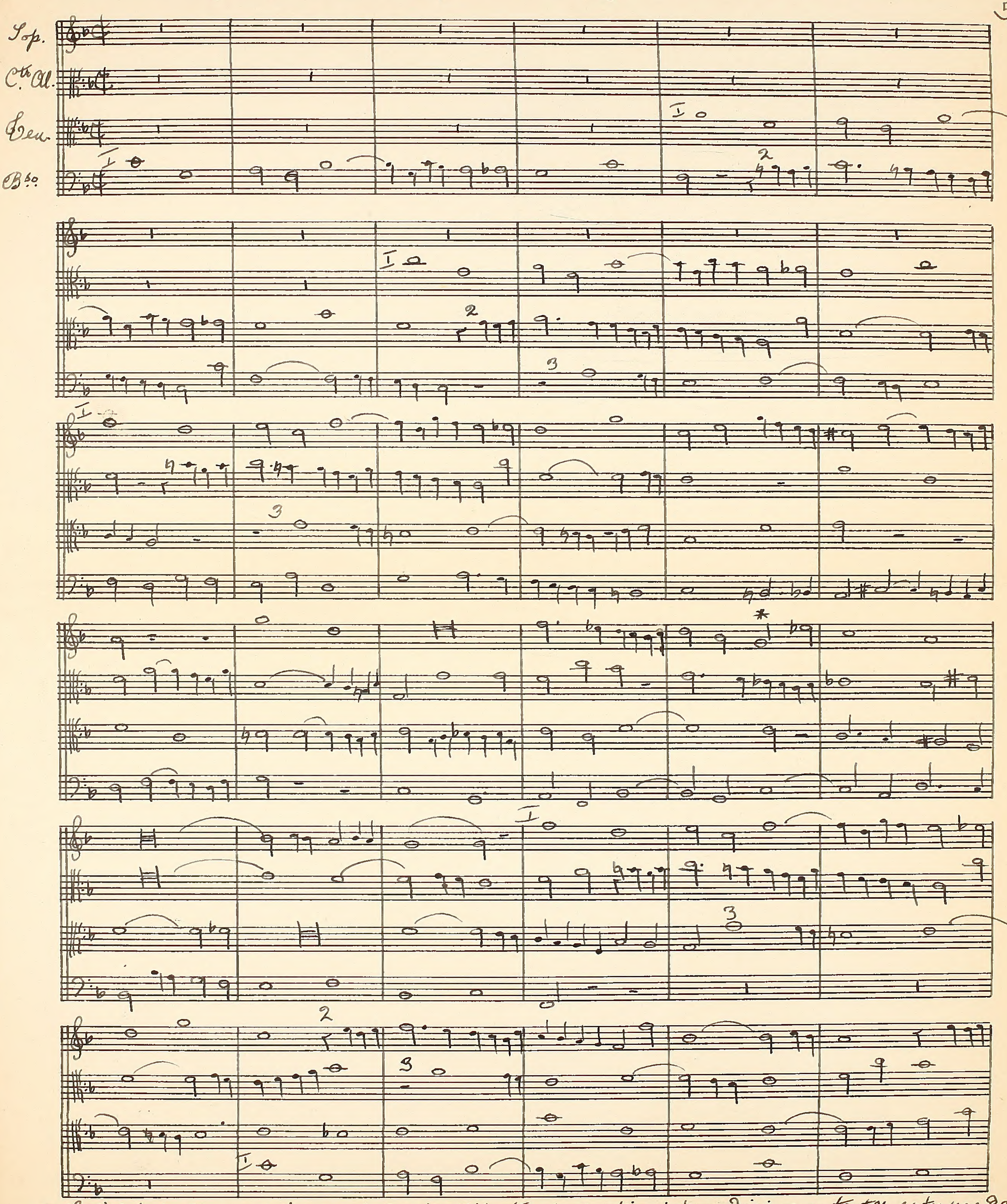
In Part II the subject and its 2 counter-subjects modulate to D minor in lengthy episode- also to B flat and C major.

In Part III a stretto begins using counter-subject also, modulates somewhat to bass pedal C with stretto in 3 upper parts coming to a complete stop. The fugue closes with a

canon between the soprano and bass of an episode related to the main theme, and a broad cadence in F major. The fugue is signed and dated.

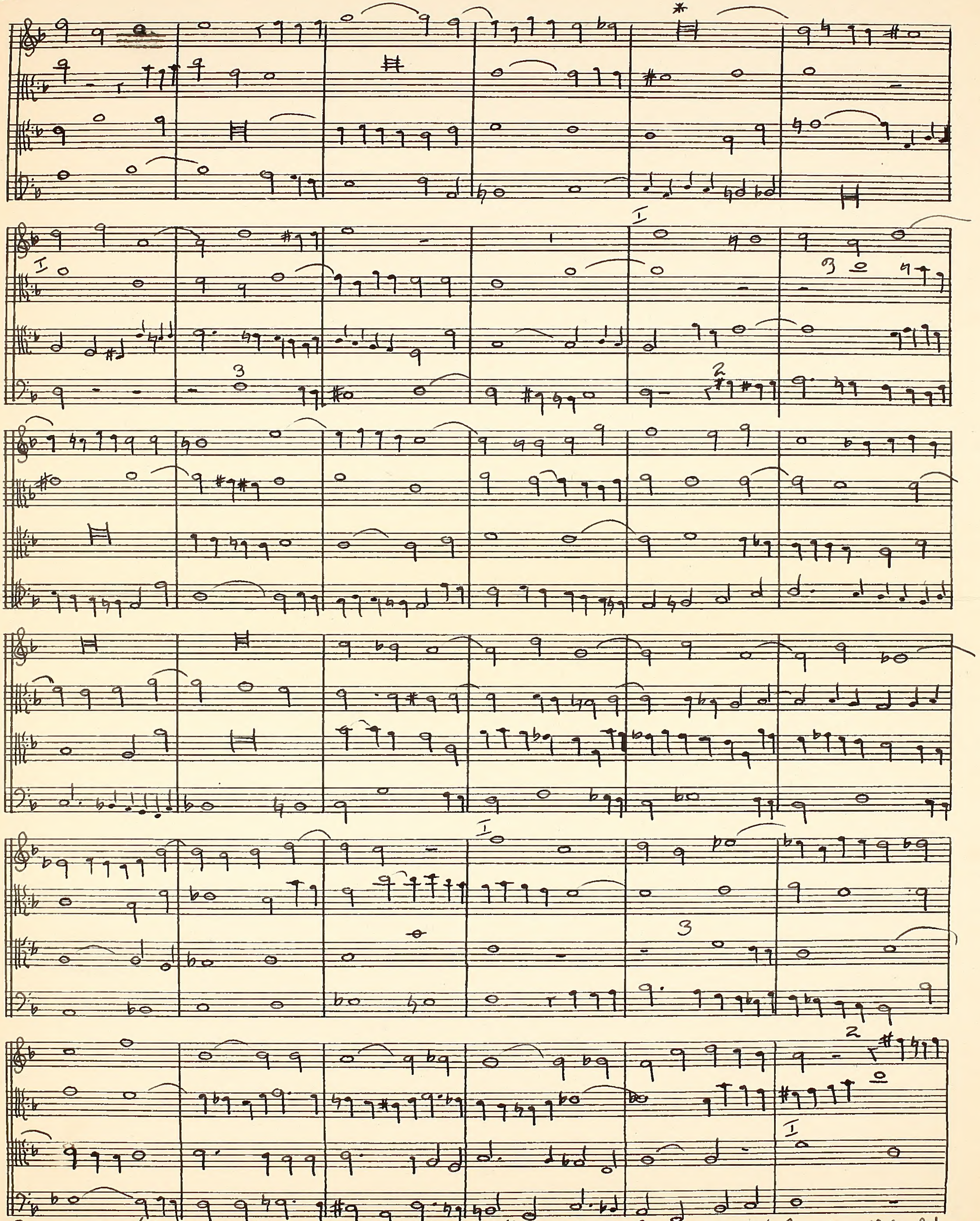
Examen du douze Décembre 1837.

Maestoso. Fugue vocale à 4 parties ; sujet de Mr Berton

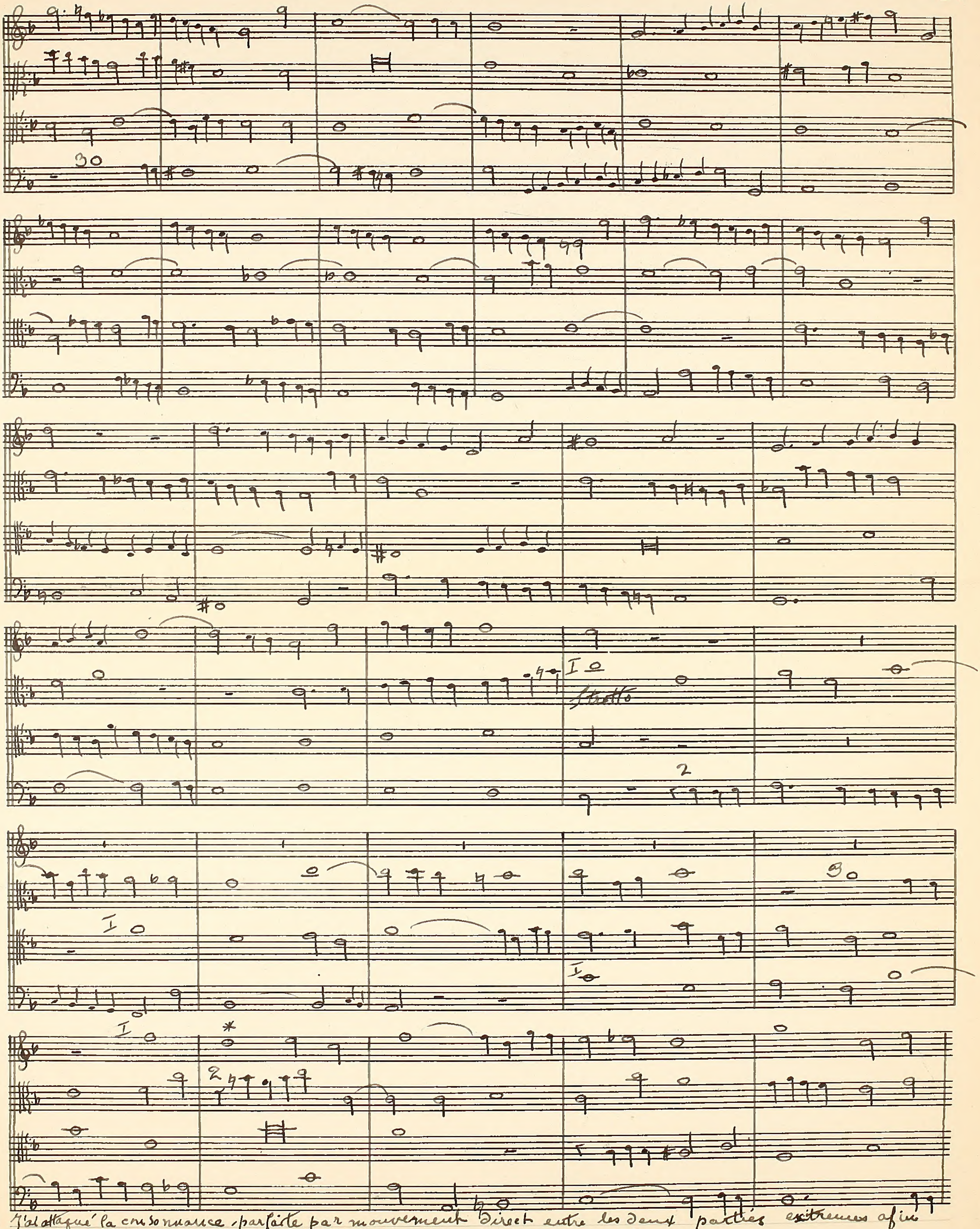


* Si j'ai fait des quintes cachées, tantôt entre les parties intermédiaires en tantôt entre une de celles-ci en une des extrêmes c'est a avoir les accords complete.

PASSANTINO BRAND
Nº 11-24 lines. Symphony Size
Printed in U.S.A.

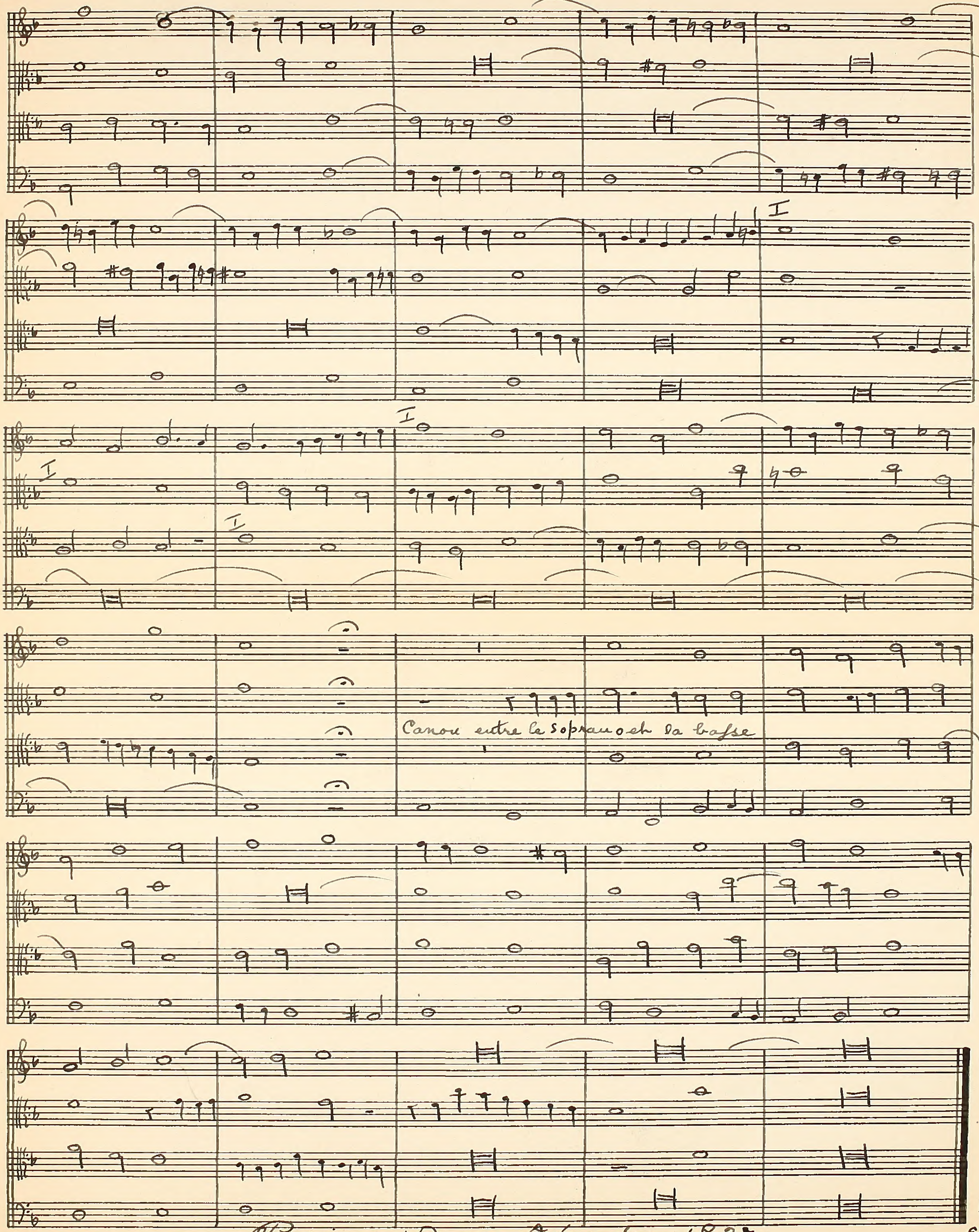


* Quoique le ré faſse quarte avec le la de la baſse, j'ai cru pouvoir le conserver toute la mésure d'abord pour ne pa
trop faire sauter le Soprano en parceque le deſsin de la baſse se trouve dans le sujet.



* J'ai attaqué la consonnance parfaite par mouvement direct entre les deux parties extrêmes afin de pouvoir conserver le sujet en entier sous la réponse.

PASSANTINO BRAND
Nº 11–24 lines. Symphony Size
Printed in U.S.A.


I
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I
Canon entre le Soprano et la basse

134.
fin.

Paris ce Douze Décembre 1837
César-Auguste Franck Elève de Mr. Leborne

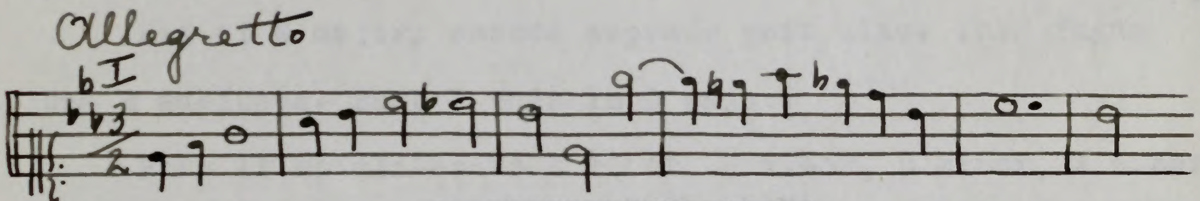
Page 63. Twenty-second fugue.

"Fugue vocale à 4 parties"
"Sujet de César-Auguste Franck"

Key of E flat major. This first fugue subject by Franck is quite interesting in its rhythm and chromatic variety. Part I, theme opens in soprano - tonal answer, continues in a long episode.

Part II begins in the 34th measure, and continues with chromatic treatment to cadence on the dominant.

Part III opens with stretto at 2 measure intervals, continuing in a stretto of the counter-subject; a stretto of the inversion of the theme; and closes with still another stretto of the main theme.



Page 67. Twenty-third fugue.

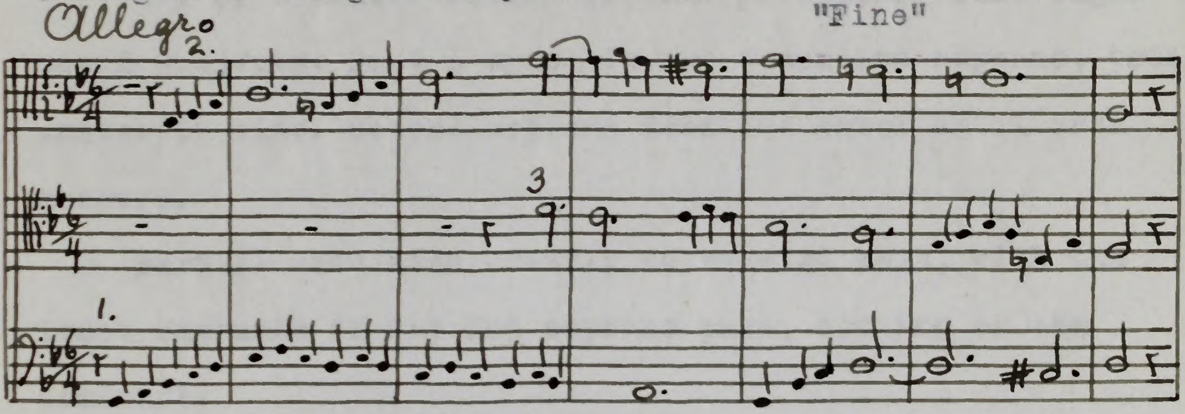
"Fugue vocale à 5 Parties"
"Sujet de César-Auguste Franck"

Key of G minor. This fugue has 3 themes, the 1st and 2nd appearing simultaneously, and the 3rd after 2 measures, in bass, alto, and tenor respectively. These are answered in the 2nd soprano, 1st soprano, and alto, in that order. Part I closes in cadence in D minor.

Part II is made up of several episodes, modulation to E flat, and a complete stop in D major.

Part III opens with a stretto of the 1st theme in 4

parts closing in a pedal over E flat then D. A canon of 8 measures on an episode related to the 2nd subject follows, ending in a change of key to G major.



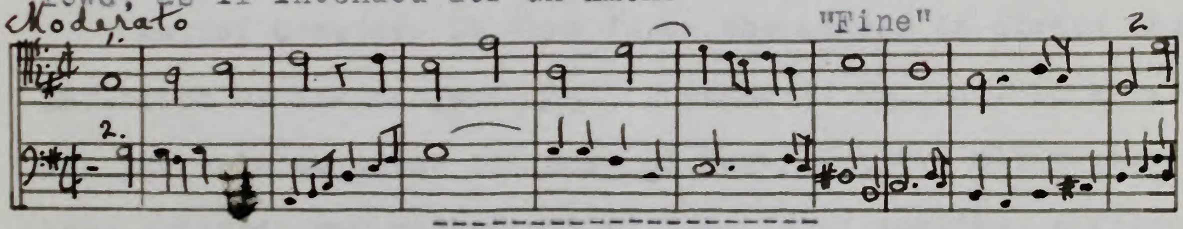
Page 71. Twenty-fourth fugue.

"Fugue vocale à 5 parties"
"sujet de Marcello donné au concourd de l'Institut en 1838" (1)

Key of G major; second soprano part also. This fugue has 2 subjects. Part I ends in D major.

Part II modulates to E minor, B minor, D minor, A minor, closing on the dominant.

Part III opens with 4 part stretto; 2nd stretto over pedal D in,contrary motion. Main theme is last heard in the bass, closing in cadence in G. A Largo plagel cadence follows, as if intended for an Amen.



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(1) Benedetto Marcello, 1686-1739, studied violin, singing, composition. Wrote an 8 volume work for voices.

Page 75. Twenty-fifth fugue.

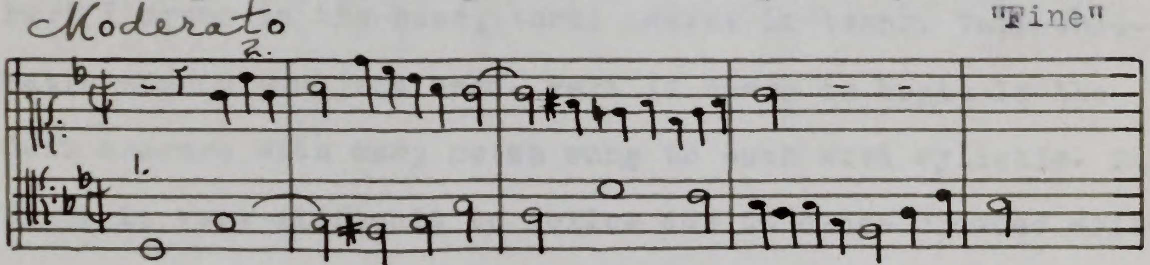
"Fugue vocale à 5 Parties"
"Sujet de César-Auguste Franck" (1)

Key of G minor- second soprano part also. This fugue has 2 subjects. Part I opens in the tenor and soprano, tonal answer in alto. Second soprano does not enter until 28th measure.

Part II modulates briefly to related keys, with the least emphasis in the 2nd soprano part, closing on the dominant.

Part III opens with stretto; second stretto over pedal D in bass; and closes with a strict canon of the main theme in all 5 parts and an episode returning to key of G minor.

"Fine"



Page 79. Twenty-sixth fugue.

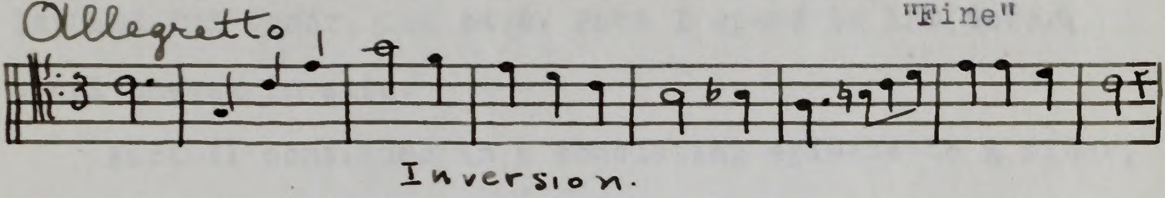
"Fugue vocale à 5 Parties" 18
"Sujet de Mr. Leborne (:par movemt. contraire:) 10 + 4
(by contrary motion - March 10, 1838) 38

Key of C major. In this fugue the answer is always the inversion of the subject. Part I seems to modulate to A minor. There is no clear entrance of Part II after all parts have entered, but rather a continuation of lengthy, episodes proceeding directly to Part III. This opens with a stretto

---

(1) There are 15 fugues with subjects by Franck himself.

of the theme and its inversion in 5 parts; a similar stretto follows; then yet a third over pedal G closing with as inversion of the counter-subject in the bass and 1st soprano, and final statement of the main theme in the alto.

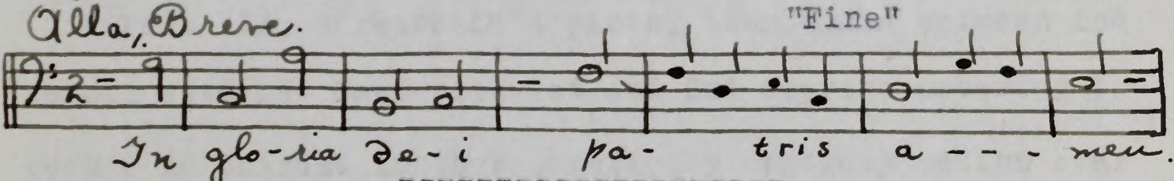


Page 83. Twenty-seventh fugue.

"Fugue vocale à 4 Parties"
"Sujet de Cotumacci" (1)

Key of C major. This is the only fugue in the collection with words all through it. "In gloria dei patris amen." Part I opens in the bass, tonal answer in tenor. Very chromatic counter-subject used. Part II seems to begin in the 38th measure with many notes sung to each word syllable. This fugue is very difficult to follow due to close crowded writing, use of words, accents, and many accidentals. The theme appears in contrary motion, with counter-subject also inverted, closing on the dominant.

Part III is made up of 2 strettos; a brief canon between the 3 upper parts over pedal G, and last appearance of the subject in the bass.



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(1) Carlo Cotumacci, 1698-1775, organist, composer of church music, pupil of Scarlatti. Wrote on composition.

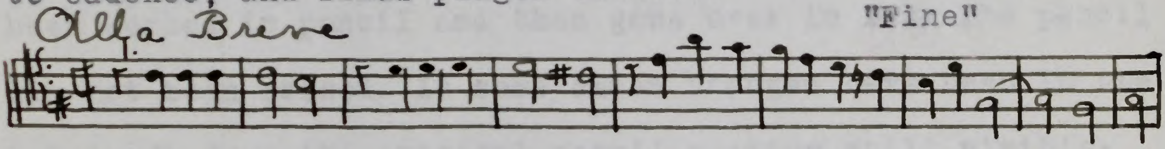
Page 87. Twenty-eighth fugue.

"Fugue vocale à six parties"
"Sujet de Mr. Leborne"

This fugue is in G major, for 1st and 2nd soprano, alto, 1st and 2nd tenor, and bass. Part I opens in 1st tenor, tonal answer in alto.

Part II continues in a modulating episode to E minor, including various entrances of all the parts.

In Part III a 4 part stretto begins; a second one follows; then a third over pedal D. The subject appears in the bass in augmentation, with regular subject in the 1st soprano to cadence, and final plagel cadence.



Page 92. Twenty-ninth fugue.

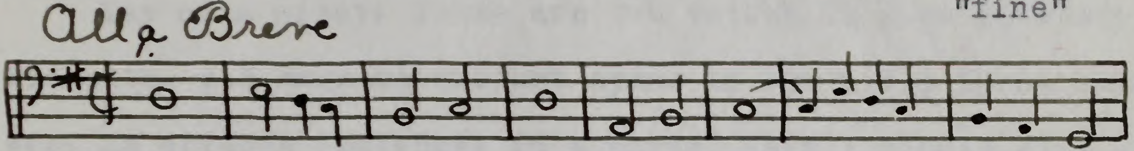
"Fugue vocale a 6 Parties"
"Sujet de Mattheson"

This fugue is in G major, for the same voices as the fugue above. Subject opens in the bass, tonal answer.

Part II opens with a canon on related material in 5 upper parts over a moving bass. There is little modulation.

Part III, stretto in 4 parts, then again between 2nd tenor, alto and bass with 1st and 2nd soprano entering together in thirds. Another stretto by contrary motion over pedal D ends in cadence and complete stop. First and 2nd sop-

rano take the subject in 3rds while the alto and bass invert the subject, also in 3rds. The fugue closes with an entrance of all parts and return to the key of G major.



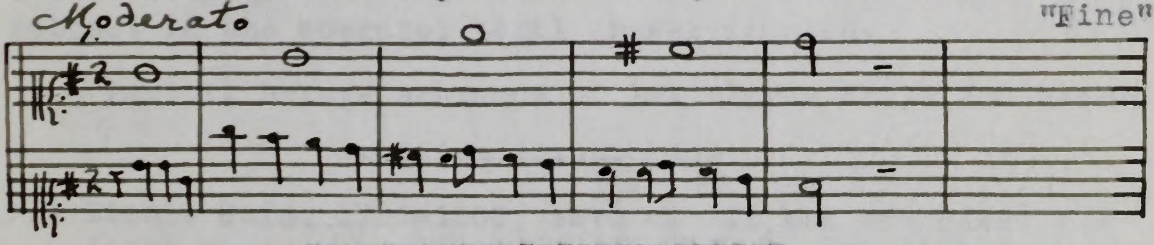
Page 98. Thirtieth fugue.

"Fugue Vocale à 7 Parties"
"Sujet de Mozart"

Key of G major. There are 1st and 2nd parts in all except the alto. This fugue shows very clearly that it has first been worked in pencil and then gone over in ink. The pencil has not been erased. In some cases changes have been in the ink draft from the original pencil version still visible.

Parts I and II are closely woven, with 2 subjects, and tonal answer. There are various appearances of both subjects in a lengthy modulating development prodeeding right into

Part III. There is a 4 part stretto of the 1st subject; a stretto of 1st subject in contrary motion; a stretto of 1st subject in diminution over pedal D and final small stretto in diminution and contrary motion both, to cadence in G major.



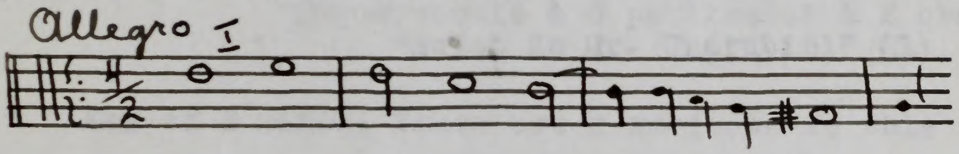
Page 104. Thirty-first fugue.

"Fugue vocale à 7 Parties"
"Sujet de Sala" (1)

Key of A minor. There are two voices in each part except the alto. A 3 measure subject opens in the alto, tonal answer. An episode continues in 4 parts, Part I closes with all voices sounding in key G.

Part II has entrance of all parts, slight modulation, closes on the dominant of A minor.

Part III opens with stretto in 4 parts; then stretto in contrary motion in 4 parts ending in pedal point E with the subject and its inversion worked together , and cadence E major. The fugue closes with a final stretto in 5 parts over pedal A and cadence A major. "Fine"



Page 109. Thirty-second fugue.

"Fugue vocale à 8 Parties et à 2 Choeurs"
"Sujet de Sala"

Key of D minor. This is a large fugue with 3 subjects and 2 choirs. The 2nd chorus opens the fugue with principal subject in the soprano, tonal answer in alto.

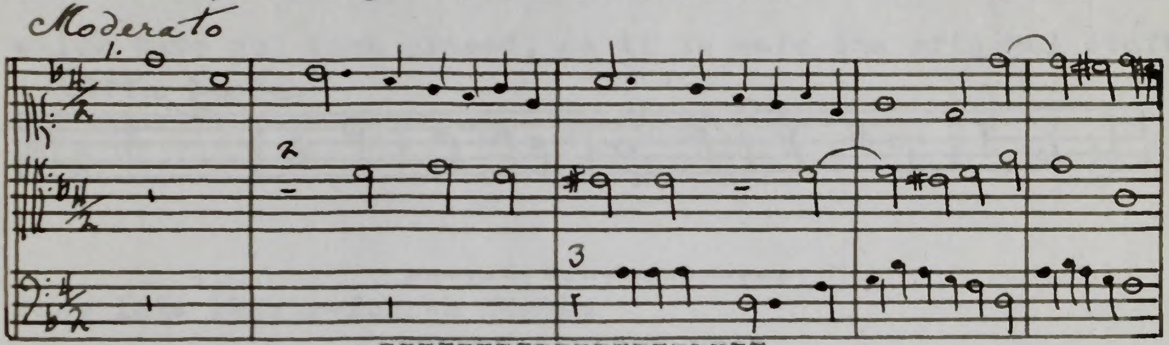
Part II brings entrance of 1st chorus while 2nd chorus

---

(1) Nicola Sala, 1701-1800, devoted all his energies to 3 large volumes, containing methodical instruction in the composition of fugues, canons, etc.

continues. Fugue continues in 8 parts modulating to A minor and F major. An interesting series of episodes follow between 1st and 2nd choruses in inversion and imitation, with modulations to C major, and ending in cadence in A major.

Part III begins with stretto in 1st chorus, then in 2nd. Other strettos appear over bass pedal A, then in both choruses at once, and fugue closes in D minor. "Fine"



Page 115. Thirty-third fugue.

"Fugue vocale à 8 parties et à 2 choeurs"
"Sujet de Mr. Cherubini" (1)

Key of E minor. There are s subjects in this fugue. In Part I both choirs enter at one time, real answer;.the first part seems to continue in a lengthy episode for perhaps 82 measures, closing in D.

Part II modulates to C major and A minor; repetitions of parts of the main theme appear in one chorus and then the other, always accompanied by the other chorus. This part

---

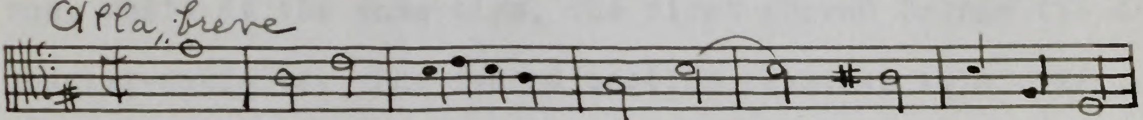
(1) Maria Luigi Carlo Cherubini, 1760-1842, master of Italian contrapuntal style. Taught counterpoint at Paris Conservatoire for nearly a quarter of a century, made "Director" in 1822. Wrote 32 operas, 29 church compositions, 4 cantatas, several instrumental pieces.
There are 8 fugue subjects by Cherubini in this book.

ends in a complete stop in the dominant of E minor.

Part III brings different strettos of the main theme, as well as of its inversion, and also strettos combining the theme in its original position with its inversion, closing in E major. "fine" "Paraphe"

18
9 + 6 (June 9, 1838)
38

This fugue shows many pencil marks of original notations which have not been erased, as if it were the original draft.



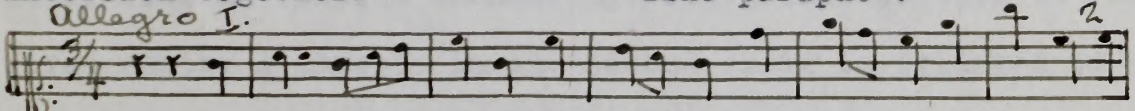
Page 122. Thirty-fourth fugue.

"Fugue vocale à 5 parties"
"Sujet de Mr. Cherubini"

Key of C major. Part I opens in the soprano, tonal answer in alto. Part ends in cadence in A minor.

Part II contains modulations to D minor and C major, ending with perfect cadence in G major. Near the end of this part (page 124- 3rd score) appears a canon in 5 parts using a motive from the counter-subject.

Part III brings a stretto of the subject in 4 parts omitting the 2nd soprano, followed by a 5 part canon of the subject, and finally a stretto using both the theme and its inversion together. "fine-paraphe".



Page 127. Thirty-fifth fugue.

--- "Fugue Vocale" ---
-"à huit parties, à deux choeurs et à cinq sujets renversables"-
-"dont le sujet principal de Mr. Leborne"-

Key of F major. The main theme is immediately introduced with its 5 counter-subjects. The first part consists of 2 sections of about equal length. The first section brings a regular 4 part exposition of the main theme in the second chorus, while at the same time, the first chorus brings the 4 counter-subjects. The second section reverses this order, with the fugue in the first chorus, and the 4 counter-subjects in the second chorus. A cadence in D minor marks the close of this part after 68 measures.

Part II opens with the theme in the alto of second chorus, answered by soprano of first chorus. An episode in the first chorus is answered in the second chorus with an inverted imitation and parts reversed- e. g. -soprano in first chorus imitating bass in the second, alto imitating the tenor, etc. modulating to B flat. Theme now moves from one choir to the other; a short stretto of the first 2 measures of the theme in the first choir is followed by its complete imitation and inversion from one choir to the other. Next Franck uses a stretto of the full theme beginning in the second choir with an episode connecting with a like stretto in the first choir. A stretto in the second choir is followed by a stretto of the theme and its inversion in first choir ending

in F.

Part III is mainly built up of a pedal point on the note C. Its main feature is the augmentation of the main theme to twice its length in the soprano of the first chorus.

This fugue is an examination fugue dated June 14, 1838. A photostat copy of the first and last (8th) pages of this fugue follows this page. Franck makes 3 margin notes explaning irregularities in his intervals. Two of these refer to page 64 in Mr. Cherubini's "Traité de contrepoint et fugue". A translation of this note taken from page 145 in the Hamilton edition of this book reads," The two parts have at once the suspension and the concord suspended,.....The only way to employ with propriety these two intervals (4th and 3rd)... ..is, the part which contains the discord must pursue the regular progression while the other must contain the concord in a series of notes ascending by conjunct degrees, without stopping on the consonance.....It must be observed that these two parts must always be placed in two different octaves..... at the 7th or 9th..... This is permitted only in counterpoint of many parts." (1)

---

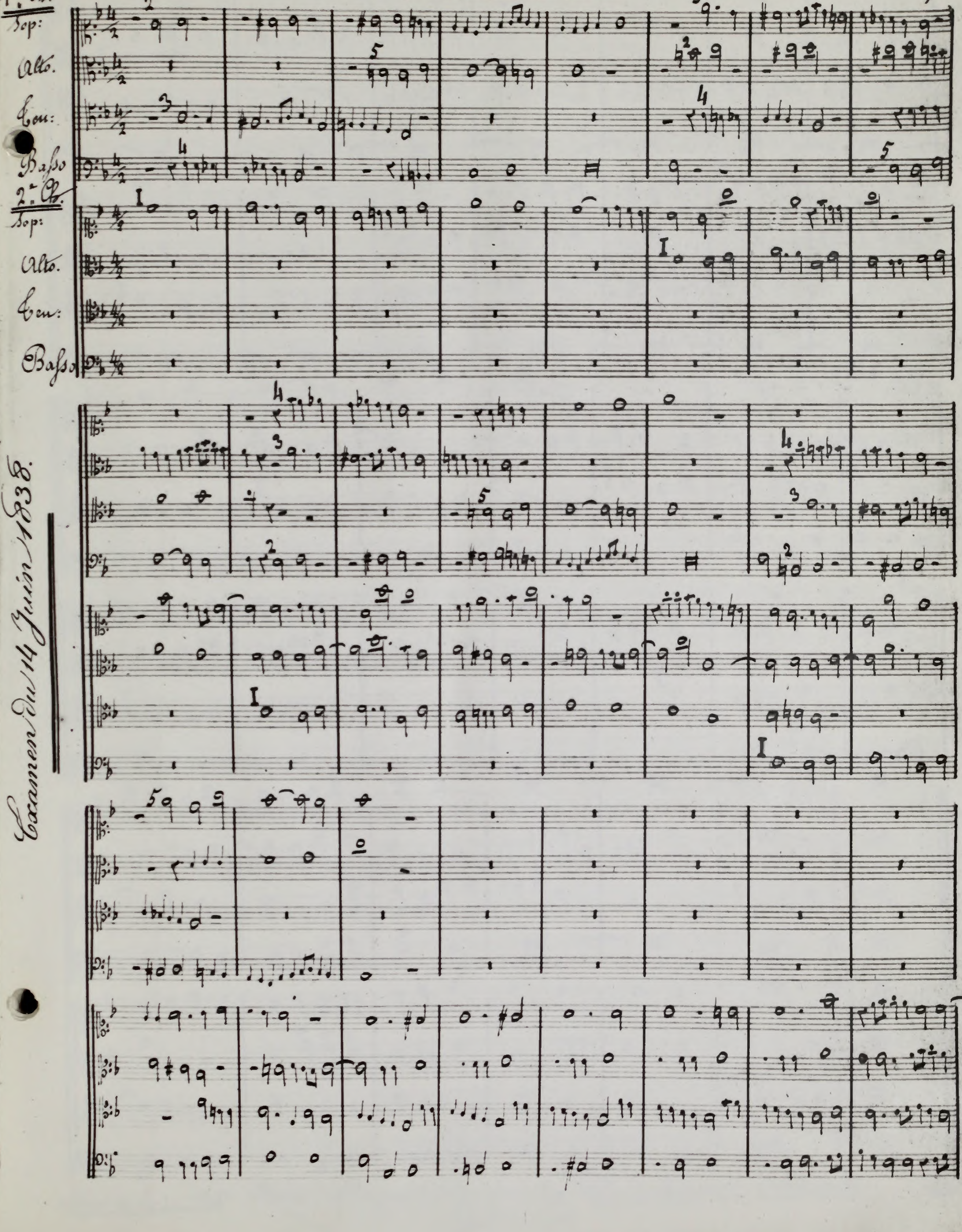
(1) J. A. Hamilton - Translation of "A Course of Counterpoint and Fugue" by L. Cherubini. Vol. I and II. R. Cocks and Co. London 1837.

Fugue Vocale

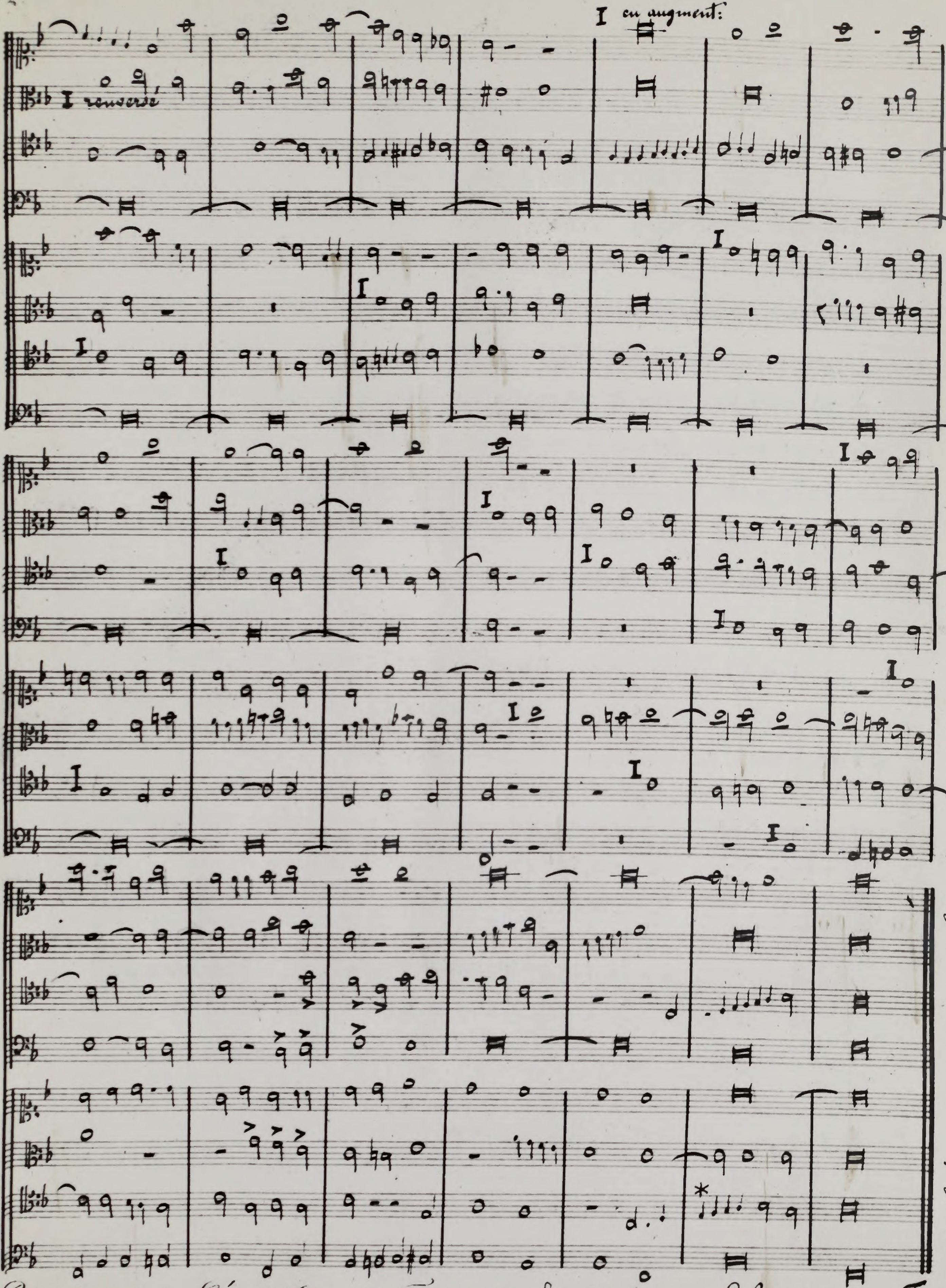
à huit parties, à deux chœurs et à cinq sujets renversables

dont le sujet principal de Mr. Leborne

Moderato.


1er Ch:
Sop:
Alto.
Ten:
Basso
2e Ch:
Sop:
Alto.
Ten:
Basso
2
5
3
4
4
3
2
4
5
I
I
4
3
5
2
3
2
4
I
I
5

Examen du 14 Juin 1838.


I en augment:
I renversé
I
*

*licence permise: Traité de contrepoint et fugue de Mr. Cherubini page 64

Paris 14 Juin 1838. César-Auguste Franck Élève de Monsieur Leborne. Fine

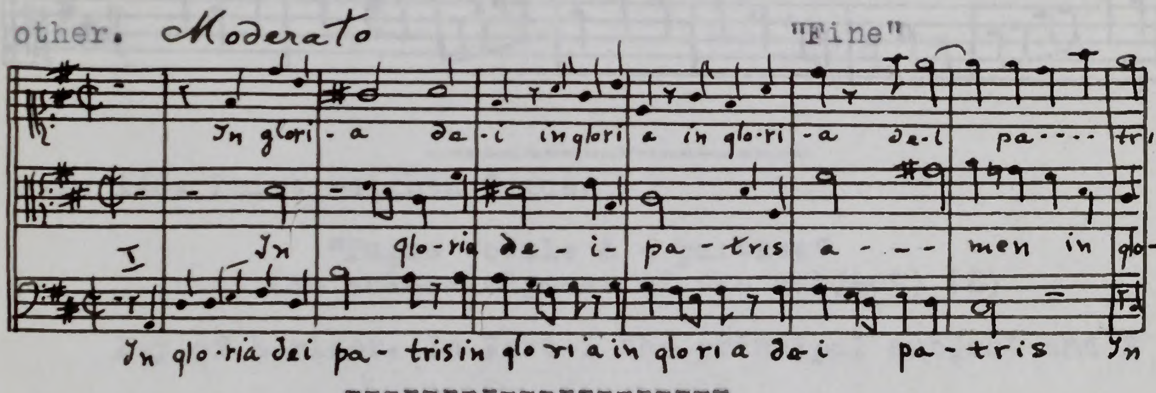
Page 135. Thirty-sixth fugue.

"Fugue Vocale à 4 parties"
"Sujet de Mr. Caraffa" (1)

Key of D major. The first line of this fugue contains the words, "In gloria dei patris amen". They are not carried beyond the first line, however. The main theme is introduced practically from the beginning with 2 counter-subjects. Tonal answer. Part I ends in measure 25 with cadence in D.

Part II begins with a canon of 4 parts, using both the main theme and its inversion. At the close of this part the soprano imitates the bass in contrary motion. Part II modulates to G major, A major, B minor and E minor, ending on the dominant of D major.

Part III opens with a stretto, continuing in a long pedal point over A. It ends with a double canon between the alto and bass, on one hand, and the soprano and tenor on the other.


Moderato
"Fine"
In glori - a dai - i in glori a in glo-ri - a dai pa- - - - tris
I
In glo-ria de - i - pa - tris a - - - men in glo-
In glo-ria dei pa- tris in glo ri'a in gloria dai pa - tris In

---

(1) Michele Enrico Carafa, 1787-1872, student of Cherubini, at whose insistence he was made professor of composition at the Conservatoire (about 1827). Wrote easy and graceful operas and piano compositions, not original enough to have lasted. In 1837 was elected a member of the "Académie des Beaux Arts".

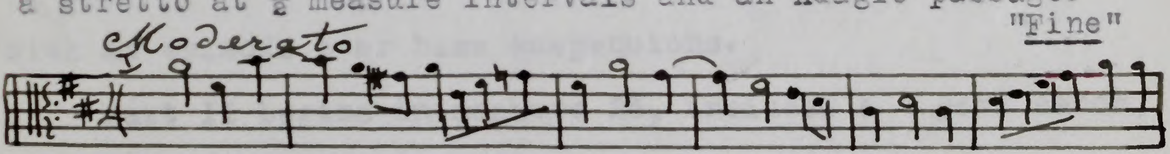
Page 139. Thirty-seventh fugue.

"Fugue vocale à 4 parties"
"Sujet de Mr. Paër" (1)

Key of D major. Part I opens with a statement of a rather chromatic principal subject and 2 counter-subjects. Tonal answer.

Part II probably begins at measure 29, modulates briefly to A minor and F♯ minor, brings a small 4 part canon using a motive based on a part of the principal subject, and closes in a lyric episode in A major.

Part III enters immediately with a stretto of the 1st theme at 2 measure intervals; a 2nd stretto at 1 measure intervals; an augmentation of the 1st theme used with the 1st theme itself over a long pedal A; and finally closes with a stretto at ½ measure intervals and an Adagio passage.



Page 143. Thirty-eighth fugue.

"Fugue vocale à 4 parties"
(No acknowledgment of the subject) (2)

Key of D minor. In Part I the principal subject and 2 counter-subjects enter and are stated within the first 3 measures. Tonal answer.

Part II modulates to A minor, C minor and F major. It includes a canon between the 4 parts and interesting episode

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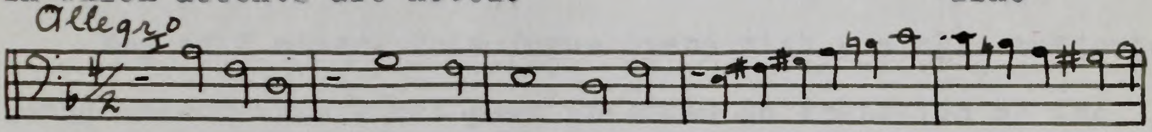
(1) Ferdinando Paër, 1771-1839, opera, church music, composer.
(2) There are 10 fugues with no author of the subject noted.

material closing in the dominant of the principal key.

Part III opens after a complete stop with a 4 part stretto; then a second closer stretto over pedal A using an augmentation of the 2nd counter-subject, and closes in slow held notes and D major chord. This is one of the few fugues in which accents are noted. "fine"



* * *

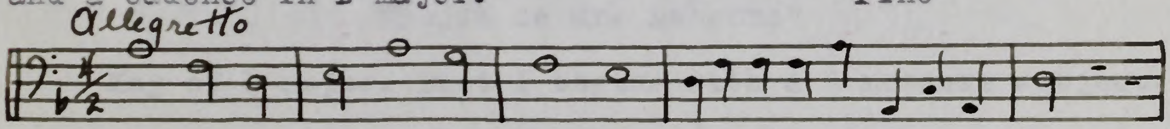
Page 147.Thirty-ninth fugue.

"Fugue vocale à 4 parties"

Key of D minor. This fugue and the one immediately preceeding list the Contralto part instead of the Alto in the second voice. In Part I the subject and 2 counter-subjects are stated almost at once. Tonal answer. The part closes with an episode over bass suspensions.

Part II begins in measure 23, includes a 4 part canon, contains a climbing bass figure, and closes in a slower moving episode over a held A in the bass, on the dominant of D minor.

Part III opens with stretto of the 1st subject in 4 parts; has another stretto of the theme and its inversion over long pedal point A; and closes with a 3rd stretto of the main theme and a cadence in D major. "Fine"



* * *

From here on to the close of the volume the fugue subjects seem to be single subjects for the most part, There even seems to be more frequent use of augmentation.

Page 151. Fortieth fugue.

"Fugue vocale à 4 parties"
"Sujet de Mr. Cherubini"

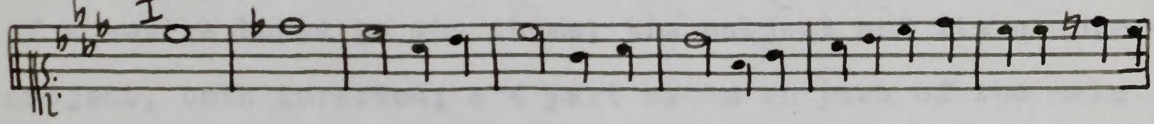
Key of F minor. This fugue opens with a single subject. Tonal answer. The first part includes an imitation of the contralto in the bass, and of the tenor in the soprano.

Part II begins measure 37; modulates to F major, A flat, and D flat;uses the 1st theme together with the inversion of the counter-subject, closing in a 4 measure pedal point on C, ending in C major chord.

PartIII opens with s stretto in 4 parts at 2 measure intervals, followed by 4 strettos using the subject together with its diminution, inversion, and augmentation, as well as 2 canons between soprano and bass and pedal point C. The fugue closes in a Largo passage, in F major.

"196" measures
"Fine"

Moderato



Page 155. Forty-first fugue.

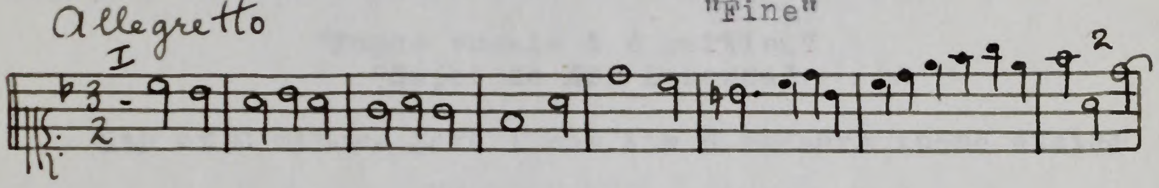
"Fugue Vocale à 4 parties"
"Sujet de Mr. Leborne"

Key of F major. Part I begins with a 7 measure subject. Tonal answer,-Rather chromatic counter-subject.

Part II begins measure 35, and modulates to C major and D minor. The development makes use of the theme together with its inversion, also using the inversion as material for a canon in 4 parts. This part closes on C major chord.

Part III opens with a stretto using the theme; then adding its inversion, continues in an episode to a 2nd stretto of the principal subject. This appears also in augmentation ending in pedal point C. The fugue closes with a close stretto of the theme and its inversion in F major. Accents are indicated in this fugue. "248" measures.

"Fine"



Page 160. Forty-second fugue.

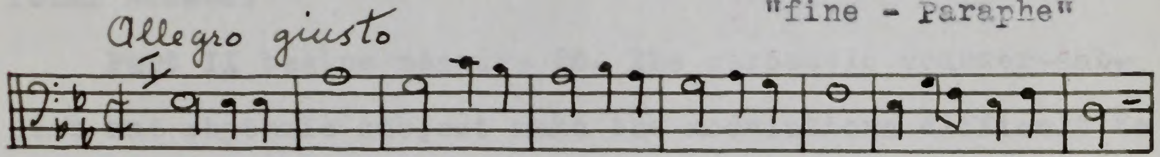
-- "Fugue vocale à 4 parties" --
-- "Sujet de Mr. Carafa" --

Key of E flat major. In Part I the 7 measure theme is first stated in the bass. Real answer. Part II begins measure 38. It makes use of 2 different imitations , in 4 parts, of a motive based on the theme; the subject and its counter-subject, both inverted; a 4 part canon on part of the main theme; part of the counter-subject in a 4 part canon; and a triple imitation in the 3 upper parts. It closes in B major.

Part III starts with a stretto, then has a canon between alto and tenor. It includes the theme and its inversion, as wellas the inversion of the counter-subject, and imitation

between soprano and alto, and between tenor and bass. The theme also appears in augmentation and diminution. There is a stretto of the counter-subject and a canon between soprano and tenor over pedal B flat. The fugue closes with a stretto of the main theme at 1 measure intervals in E flat. A plagal cadence follows.

"243" measures
"fine - Paraphe"



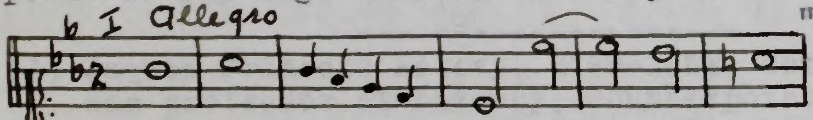
Page 166. Forty-third fugue.

"Fugue vocale à 4 parties"
"Sujet de Mr. Leborne"

Key of C minor. Part I has the 5 measure theme stated in the soprano. Real answer in the alto.

Part II opens with modulation to the dominant; has a 3 part imitation; modulates to G minor; inverts the main theme and its counter-subject; has a 4 part canon, and closes in the dominant of C minor.

Part III is as long as Part II, beginning with a stretto at 3 measure intervals; a 2nd stretto at 1 measure intervals; then has combinations of the theme, its retrogression (theme backwards), its inversion and augmentation in various combinations. There is also a triple canon over a bass pedal point G. The fugue closes in C major.



"203" measures
"fine - Paraphe"

Page 171. Forty-fourth fugue.

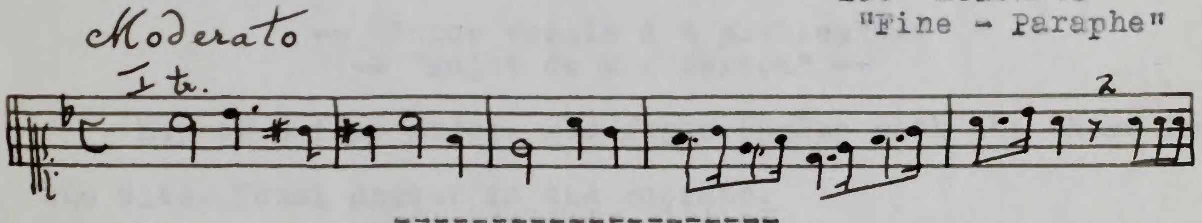
-- "Fugue vocale à 4 parties" --
-- "Sujet de Mr. Leborne" --

Key of D minor. Sixteenth notes are used for the first time in this fugue. The subject is quite florid, opens with a trill. It seems hardly vocal. Part I opens in the soprano. Tonal answer.

Part II begins measure 26. The chromatic counter-subject and rhythmic subject make the modulations difficult to determine. They seem to be to A minor, F major, D major and G minor. The only device used is a short canon in 4 parts using a section of the subject. This part ends in A major chord.

Part III opens with a stretto; has a canon between alto and tenor; has an augmentation of the subject and a stretto of the counter-subject, and closes in D major. This fugue has been done in pencil first and not erased.

"153" measures
"Fine - Paraphe"



Page 175. Forty-fifth fugue.

"Fugue vocale à 4 parties"
"sujet de Mr. Halevy" (1)

Key of A major. Part I states the subject in the bass.

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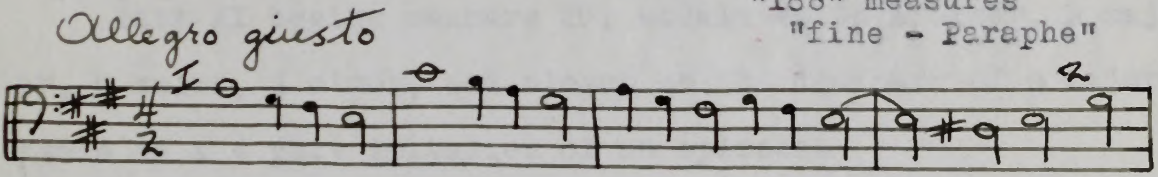
(1) Jaques Francois Halevy, 1799-1862, composer of operas. Was professor of harmony, counterpoint, fugue, and composition at the Conservatoire. Teaching lacked method.

Tonal answer. The first part ends in E major.

In Part II the development uses 2 four part canons, one of the subject and one of the counter-subject; modulates briefly to F minor and B major, and closes on the dominant of A.

Part III is as lengthy as Part II, with a stretto; a 2 part canon of the subject and its counter-subject; an inversion and imitation of the subject; the theme and its inversion used together; and the theme used backwards and in contrary motion. There is one use of augmentation. The fugue closes with a long pedal E and final statement of the theme in the bass, with slow chords closing.

"188" measures
"fine - Paraphe"



Page 179. Forty-sixth fugue.

-- "Fugue vocale à 4 parties" --
-- "Sujet de Mr. Berton" --

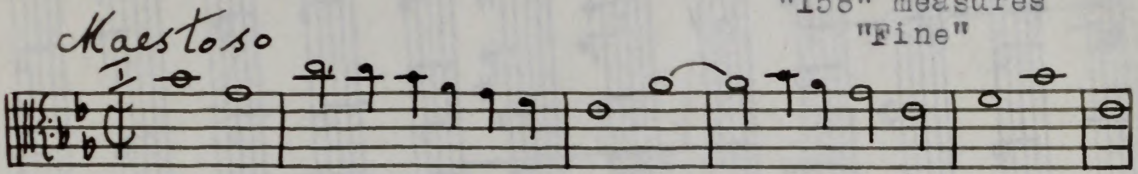
Key of E flat major. The fugue begins with the theme in the alto. Tonal answer in the soprano.

Part II modulates to C minor, and to A flat; uses imitations of the 2nd counter-subject and main theme, as well as the 1st counter-subject. It closes in B flat major.

Part III has a stretto of the main theme at 2 measure intervals, then again at closer intervals; followed by stret-

to with the counter-subject; a use of the theme in augmentation; use of the 1st counter-subject in regular position and its inversion together over a pedal B flat. This fugue closes with a final statement of the theme in the bass.

"158" measures
"Fine"



Page 183. Forty-seventh fugue.

"Fugue du concours du 22 Juillet 1838 au Conservatoire"
"refaite d'une autre manière; sujet de Mr. Cherubini"

Key of G major. This fugue is in 4 parts. Part I opens in the tenor. Tonal answer.

Part II begins measure 29; modulates to E minor, B major, C major, A minor, and closes on the dominant of G major. There is a 4 part imitation of an episode.

Part III is composed of a stretto at 2 measure intervals; the theme and its inversion used together; a 4 part canon and many repetitions of the theme in stretto; also the theme used in inversion and augmentation. Theme last appears in the bass. After a cadence in G major there is a separate plagal cadence. This fugue appears in its entirety on the following page. The only change which I have made in copying it has been the use of the G clef in the soprano part.

"158" measures.
"Fine"

This is the fugue noted on pages 45 and 46 of this paper.

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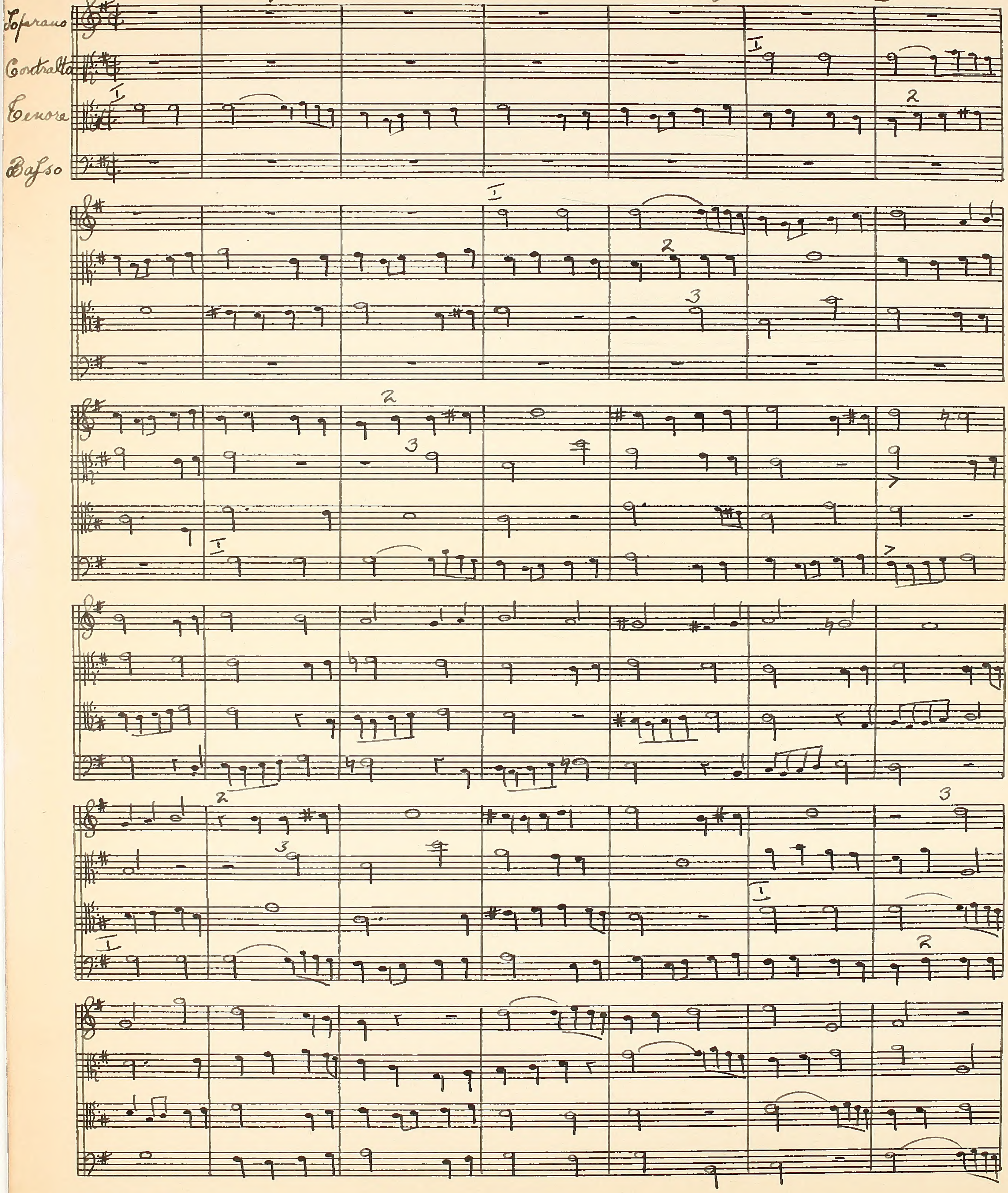
8 cahier —

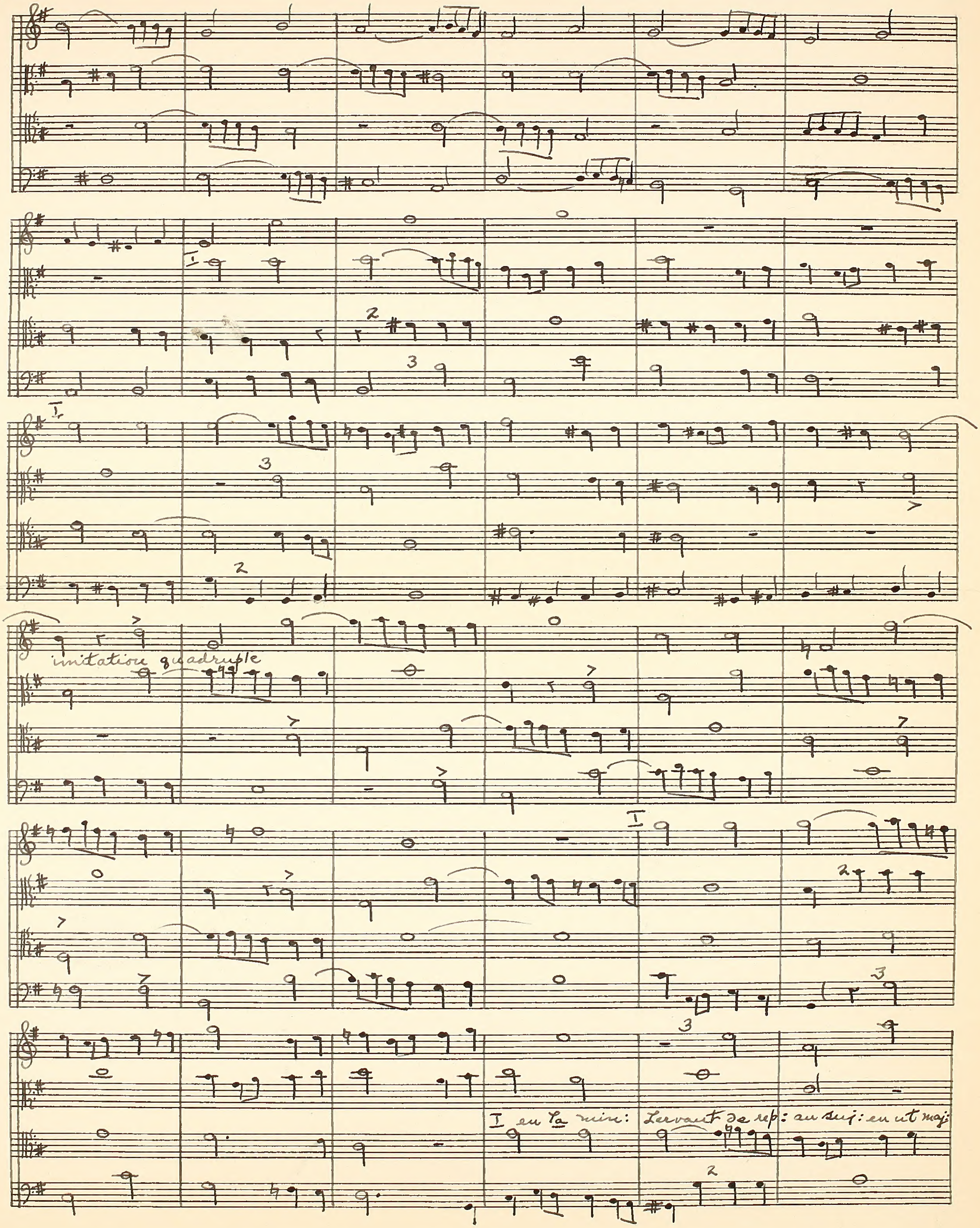
Fugue du concours du 22 Juillet $\frac{18}{38}$ au Conservatoire

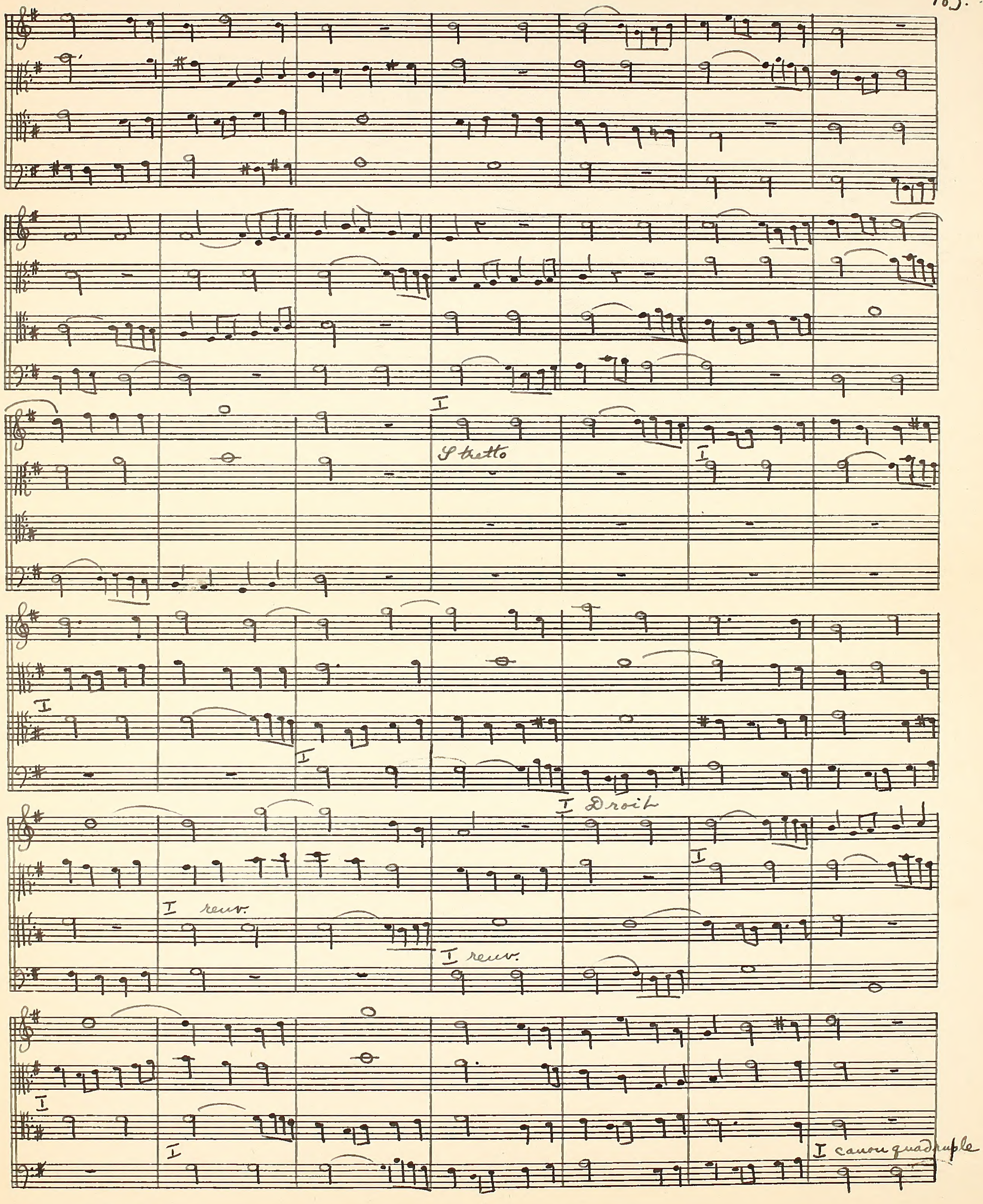
Maestoso. refaite d'une autre manière; sujet de Mr Cherubini


Soprano
Contralto
Tenore
Basso
I
2
3

PASSANTINO BRAND
No 11 – 24 lines. Symphony Size

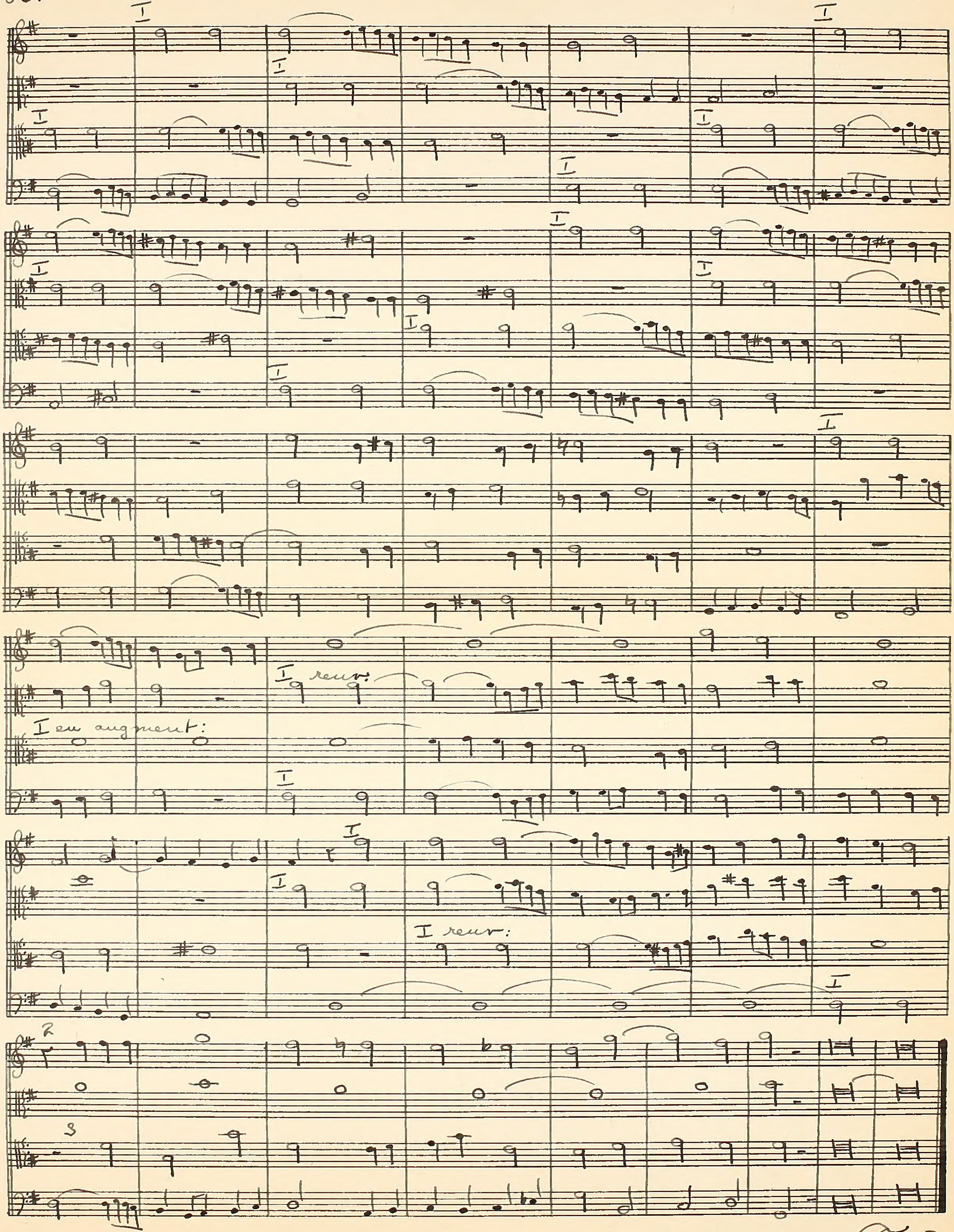
Printed in U.S.A.


I
2
3
imitation quadruple
I en La min: Servant de rep: au suj: en ut maj:


I
Stretto
I
I
I
I Droit
I
I renv.
I renv.
I
I
I canon quadruple

PASSANTINO BRAND
Nº 11 – 24 lines. Symphony Size

Printed in U.S.A.


I
I
I
I
I
I
I
I
I
I
I
I
I
I
I renv:
I en augment:
I
I
I
I renv:
I
2
3

Fine

Page 187. Forty-eighth fugue.

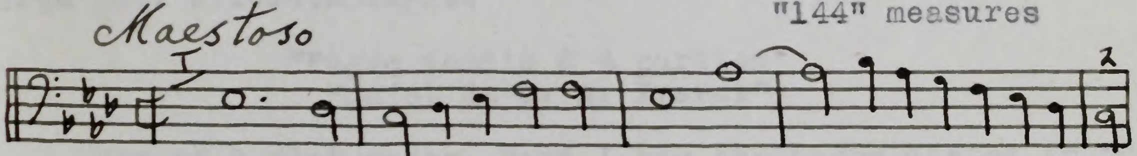
"Fugue vocale à 4 parties"
"Sujet de C.A. Franck"

Key of A flat major. The subject is first stated in the bass. Tonal answer.

Part II begins measure 23; modulates briefly to F minor, D flat major, B flat minor; has a canon in 4 parts on part of the main theme; followed by a double canon between the theme and counter-subject and their inversions. It closes on the dominant of A flat.

Part III opens with a stretto at 2 measure intervals, has 2 more strettos at closer intervals, uses the theme in augmentation, followed by a stretto of the inversion of the principal subject in 3 parts over a pedal E flat. The fugue closes with a final statement of the theme in the bass.

"144" measures



Page 191. Forty-ninth fugue.

"Sujet de Fugue vocale à 4 parties donnè pour le concours de l'Institut le mardi 5 Mars 1839. (: de Mr. Cherubini.:) "

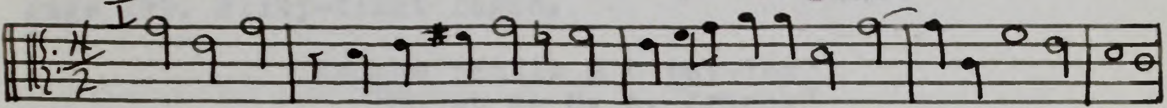
Key of C major. Part I opens with the subject stated in the contralto. Tonal answer in the soprano, not starting on the same beat of the measure as the first statement. A chromatic counter-subject used.

Part II modulates to G major, D minor, A minor. It de-

pends for its development on modulation; closes in G major.

Part III begins with a stretto at 2 measure intervals; theme and its inversion used together; 2nd stretto; theme augmented and inverted used with theme in regular position; section over pedal G. Fugue closes with the theme in soprano and tenor used simultaneously, with theme inverted in alto and bass; modulates in G major chords to cadence in C major.

"132" measures
"Fine"



The next few fugues are written in large handwriting, as if they were earlier works. Smaller handwriting appears on those noted as examinations and competitions.

Page 195. Fiftieth fugue.

"Fugue vocale à 4 parties"
"Sujet de C. A. Franck"

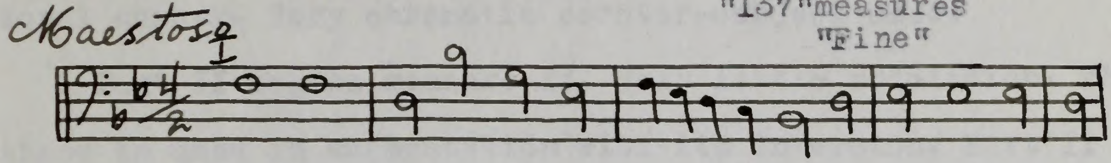
Key of B flat major. Part I has the theme stated in the bass. Tonal answer.

Part II begins measure 22, has imitation of bass in the alto, and of tenor in the soprano; modulates to G minor; theme and 2 counter-subjects appear inverted, then with augmentation; modulates to D minor with theme inverted. This part closes in a 4 part canon in E flat; closes on the dominant of B flat.

Part III opens with a stretto; stretto with theme inver-

ted; a 3rd stretto; 2 statements of the theme reversed together with theme inverted; stretto over pedal F, and final statement of the subject in the bass. There is a complete rest, followed by a plagal cadence.

"137"measures
"Fine"



Page 199. Fifty-first fugue.

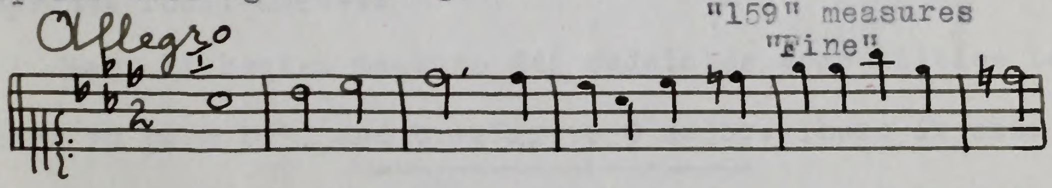
"Fugue vocale à 4 parties"
"Sujet de C. A. Franck"

Key of A flat major. Part I states the subject in the soprano; real answer in the alto.

Part II begins measure 24; modulates to F minor, E flat major; uses the subject in D flat in augmentation together with the subject inverted; and closes with a double canon of the theme and its counter-subject and their inversions, ont the dominant of A flat.

Part III has 3 strettos, the 2nd with the subject inverted, followed by a decorative episode using 8th notes, proceeding to the theme and its inversion over pedal E flat. We find the theme in bass and alto with its inversion in the soprano closing in a Largo section of slow chords.

"159" measures
"Fine"



Page 203. Fifty-second fugue.

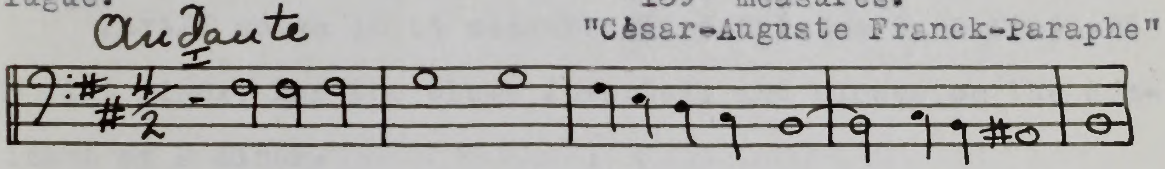
"Fugue vocale à 4 parties"
"Sujet de C.A. Franck"

Key of B minor. Quite an interesting and rhythmic subject. Tonal answer. Very chromatic counter-subject used.

Part II begins measure 24. Very little modulation. The theme is used in augmentation with its inversion. Part II closes with a double canon of both the theme and the counter-subject used together with their inversions. It closes on the dominant of B minor.

Part III begins with 2 successive strettos; then the theme and its inversion; a pedal F# with theme and diminution of it above; and final statement of the theme in the bass. After a 4 measure pedal point on B, Largo chords close the fugue.

"139" measures.
"Cèsar-Auguste Franck-Paraphe"



Page 207. Fifty-third fugue.

"Fugue vocale à 4 Parties"
"Sujet de Leo" (1)

Key of E minor. A nine measure subject opens in the soprano. Tonal answer.

Part II begins measure 44; modulates very little- to D minor on page 209, and briefly to C major. Theme is used in-

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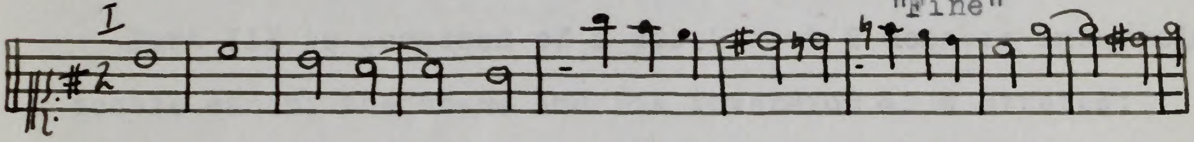
(1). Leonardo Leo,1694-1744, composer and organist. Helped to develope modern scolastic counterpoint.

verted and augmented. Part closes on dominant of E minor.

Part III contains stretto at 3 measure intervals; theme with its inversion in stretto; stretto at 1 measure intervals; pedal B with the theme and its inversion both above it; and final statement of the subject in the bass. This fugue closes with slow chords in E major, and a "rallentando".

"196" measures.

"Fine"



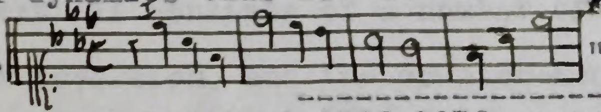
Page 212. Fifty-fourth fugue.

"Fugue vocale à 4 parties"
"Sujet de Mr. Tadolini" (1)

Key of F minor. PartI begins with the simple 4 measure theme. Tonal answer.

PartII comes in at measure 21; modulates to D flat and B flat minor; has the theme inverted; and closes on the dominant of F minor.

Part III contains a stretto at 2 measure intervals; stretto of the theme and its inversion; stretto at 1 measure intervals marked "FF - Decresendo --pp-- ritenuto -- ppp --" to a "fermata" on the F major chord. There is a final plagal cadence "FF", probably an Amen. This fugue contains the only use of dynamics thus far in the book, except for a few accents.



"132" measures.

"Fine"

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(1) Giovanni Tadolini, 1785-1872, accompanist and chorus-master at the "Théatre des Italiens" in Paris.

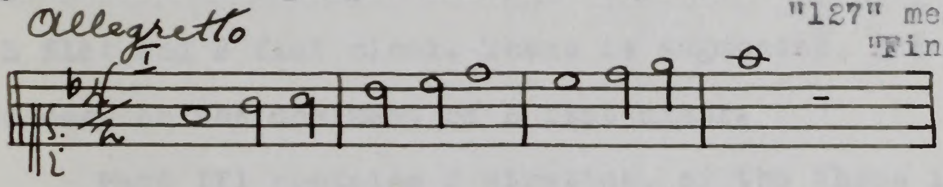
Page 216. Fifty-fifth fugue.

"Fugue vocale à 4 parties"
"Sujet de C.A. Franck"

Key of F major. The subject is nearly the simple ascending scale. Real answer.

Part II modulates to C major, B flat, D minor, A minor, G minor, contains the theme inverted, and closes on C chord.

Part III is composed of a stretto at 2 measure intervals; a double canon; the theme and its inversion in a stretto; a stretto at the ½ measure interval; and a combination of the theme inverted, augmented and diminished over pedal C. A Largo section and plagal cadence complete the fugue.



"127" measures.
"Fine"

Page 220. Fifty-sixth fugue.

"Fugue vocale à 4 parties"
"Sujet de C.A. Franck"

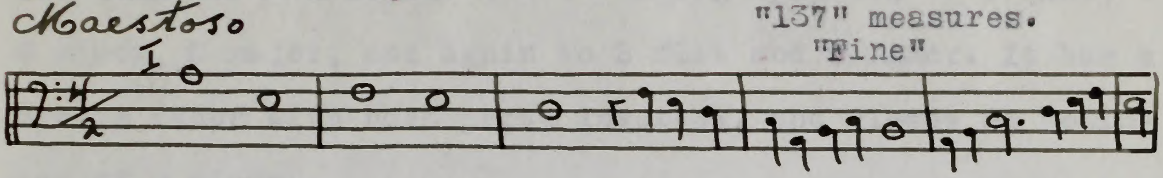
Key of A minor. Part I opens with the interesting subject of whole notes and quarter notes. Tonal answer, and modulation to E minor.

Part II modulates to D minor, E minor, F major, D minor, and closes on the dominant of A minor.

Part III consists of a number of strettos of the theme and its inversion, and the counter-subject used together in various combinations. There is also a use of the theme back-
]

wards over pedal E. A plagal cadence follows a Largo section and cadence in A major.

"137" measures.
"Fine"



Page 224. Fifty-seventh fugue.

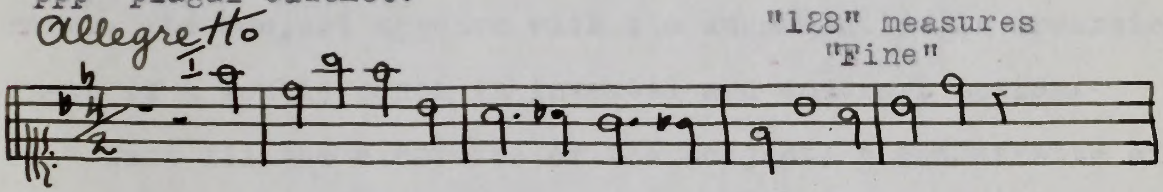
"Fugue vocale à 4 parties"
"Sujet de C.A. Franck"

Key of B flat major. The subject has one measure chromatically descending. Tonal answer.

Part II modulations are difficult to follow, due to chromatic subject and counter-subjects- to C major, G minor, E flat and B flat minor. Theme is augmented, and the section closes on the dominant of B flat minor.

Part III contains 5 strettos, of the theme in regular position and inverted, of the 1st counter-subject, and of the theme inversion over pedal F. Fugue closes with final statement of the theme in the bass and the soprano held over to "ppp" plagal cadence.

"128" measures
"Fine"



Page 228. Fifty-eighth fugue.

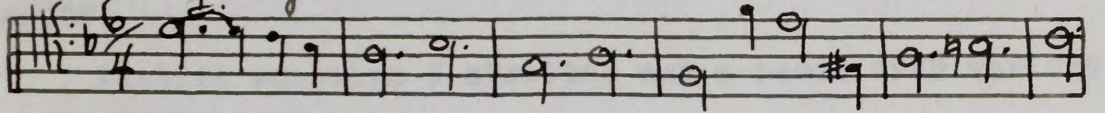
"Fugue vocale à 4 parties"
"Sujet de C.A. Franck"

Key of D minor. Rhythmic, interesting subject. Real

answer.

Part II modulates in interesting episodes to B flat, G minor, C major, and again to B flat and G minor. It has a double canon with both parts inverted, and closes on dominant of D minor.

Part III contains a stretto of the main subject; the theme and its inversion in stretto; and closes with 5 statements of the subject over pedal A and a huge crescendo, tapering off in a diminuendo and rallentando to "pp" Largo in D major. Allegro "141"measures.



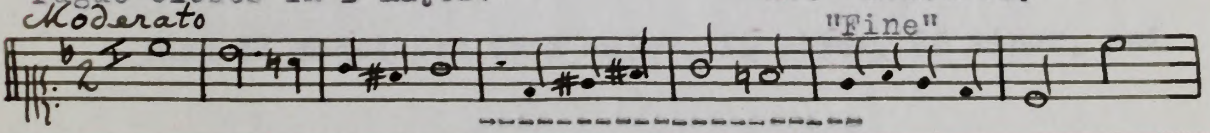
Page 232. Fifty-ninth fugue.

"Fugue vocale à 4 parties"
"Sujet de Mr. Cherubini"

Key of D minor. The chromatic subject opens in the tenor. Real answer.

Part II modulates to A minor, F major, B flat and G minor. The subject appears with its augmentation in inversion. There is a double canon in inverted and contrary motion.

Part III has a stretto of the subject; a 2nd stretto of the theme and its inversion used in several variations; a 4 part canon of the theme, and a 3 part stretto over pedal A. Fugue closes in D major. "168" measures.



Page 236. Sixtieth fugue.

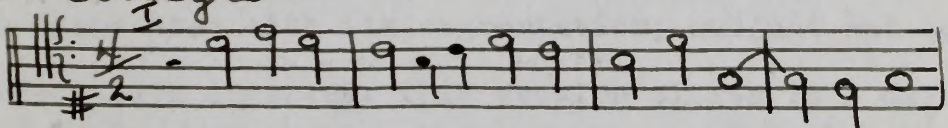
"Fugue vocale à 4 parties"
"Sujet de Mr. Leborne"

Key of G major. Theme in the tenor. Tonal answer with a rapidly moving counter-subject.

Part II modulates to D major, E minor, and A minor briefly. Thereiis a 4 part imitation; the theme used augmented and diminished together; the theme inverted and diminished together; all these combinations are carefully labeled. See manuscript page 238 at the top. This part closes in D major.

PartIII contains 3 strettos and a canon with various combinations of the theme and its inversion, and also a pedal point D. The fugue has an interesting closing with the theme in soprano and alto together with its inversion in tenor and bass, thus forming unison heavy chords. The soprano holds over to a plagal cadence. "132" measures.
"Fine"

Allegretto



Page 240. Sixty-first fugue.

"Fugue vocale à 4 parties"
"Sujet de Leo"

Key of A major. This fugue has an 8 measure subject. Real answer.

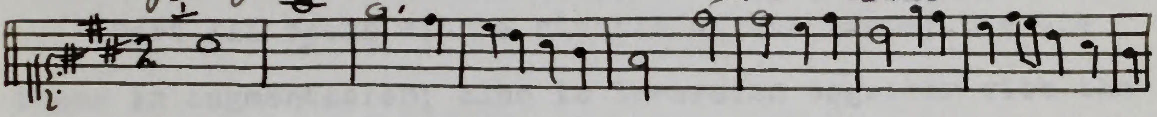
Part II modulates to E major, F# minor, C# minor, and

D major. There is a 4 part canon.

Part III opens with a stretto of the subject; has a double canon of the subject and counter-subject; a stretto of the theme in 2 parts and the inversion in the other 2 parts, and pedal E. After a final statement of the theme in the bass the fugue closes in A major.

"188" measures.
"Fine"

Allegro giusto



Page 244. Sixty-second fugue.

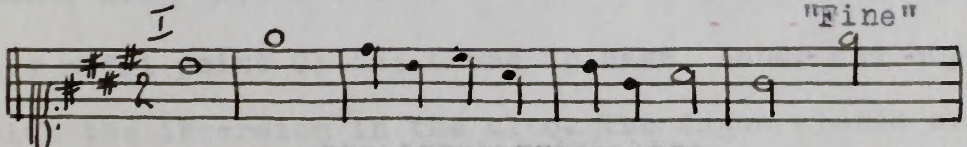
"Fugue vocale à 4 parties"
"Sujet de ...."

Key of E major. This fugue has a simple subject, Tonal answer.

Part II brings an imitation of the 2nd counter-subject in 4 parts; modulates to C# minor, B major, F# minor; the 1st counter-subject inverted in all 4 parts, then diminished; the theme used with its augmentation; subject and counter-subject both inverted. This section closes in B major chord.

Part III contains 4 strettos, of the theme, the theme and its inversion, of the counter-subject, and the theme again. After a pedal B there is a final statement of the theme in the bass, Fugue closes in E major.

"156" measures.
"Fine"



Page 248. Sixty-third fugue.

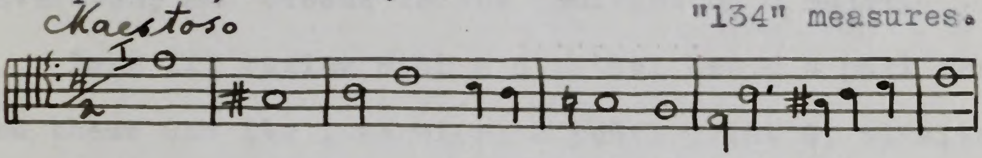
"Fugue vocale à 4 parties"
"Sujet de Cherubini"

Key of A minor. This fugue has a rather simple theme also. Tonal answer.

Part II modulates to Dminor, G major, F major; has a canon of 4 parts, and closes on the dominant of A minor.

Part III opens with a stretto of the theme; has the theme in augmentation; also in inversion together with the theme itself; and a pedal point E. The fugue closes in chords over pedal A, in A major.

"134" measures.



Page 252. Sixty-fourth fugue.

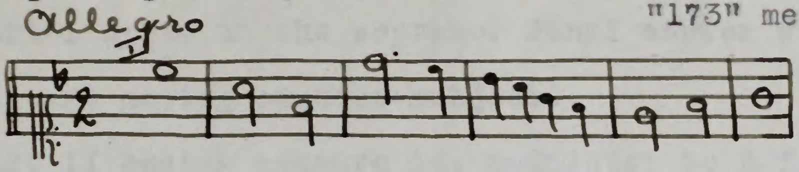
"Fugue vocale à 4 parties"
"Sujet de C.A. Franck"

Key of F major. This fugue also has a simple, though rather rugged, theme. Tonal answer.

Part II modulates briefly to C major, D minor, and G minor. The subject is used with its augmentation, closing the part in C major.

Part III begins with a stretto of the main theme; the theme used with its inversion; another stretto; an 8 measure pedal point C; the theme in bass, tenor and soprano, with the inversion in the alto. The fugue closes on a 4

measure pedal point C, and cadence in F major.
"173" measures.



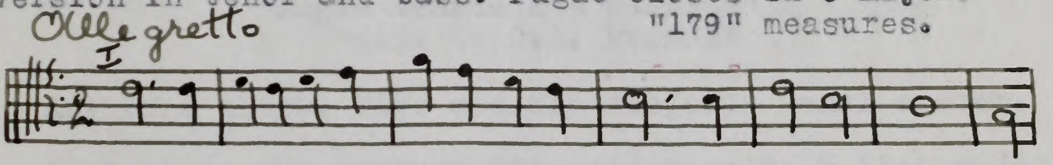
Page 256. Sixty-fifth fugue.

"Fugue vocale à 4 parties"
"Sujet de C.A. Franck"

Key of C major. Rather long Part I. Real answer.

Part II begins measure 38; modulates to G major, A minor, E major; has the theme and 2 counter-subjects all used in inversion, and closes in the dominant of C major.

Part III begins with a stretto; has a 4 part canon of the theme and its inversion; a pedal point G; simultaneous statement of the theme in the soprano and alto , and the inversion in tenor and bass. Fugue closes in C major.
"179" measures.



Page 260. Sixty-sixth fugue.

"Fugue vocale à 4 parties"
"Sujet de ...."

Key of E flat major. This fugue is based on a 2 measure theme in the more difficult 12/8 rhythm. It appears to be the original draft of the fugue, since pencil marks are visible everywhere; even when notes have been discarded during the copying in ink they have not been erased. There is some

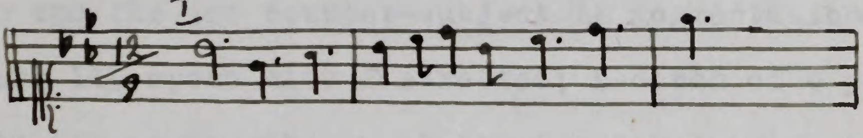
erasing of ink also.

Part I opens in the soprano. Tonal answer with a very rhythmic and moving counter-subject.

Part II begins measure 14, modulates to B flat major, F major, G minor, A flat, inverts the theme in the bass, and closes in B flat major.

Part III contains a stretto; the theme and its inversion combined; a little double canon in contrary motion; the theme over pedal B flat, and the final statement of the theme in the bass. "86" measures.

"Fine"



Page 264. Sixty-seventh fugue.

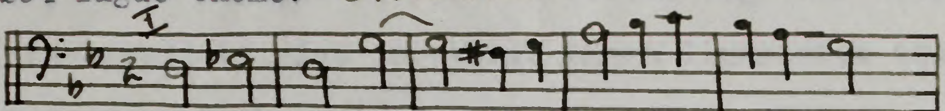
"Fugue vocale à 4 parties"
"Suj. de C.A. Franck"

Key of G minor. Five measure subject. Tonal answer.

Part II begins measure 30; modulates to B flat major and C minor. Theme appears inverted in the 3 upper voices over theme in the bass; also is used in augmentation. This part closes on dominant of G minor.

Part III brings 2 strettos; a canon in 4 parts; the theme in 2 voices together with the inversion in the other 2; the theme backwards and it its regular position over an 8 measure pedal D. The fugue closes with the theme in the alto over pedal G and final cadence in G minor. "155" measures.

Page 264 fugue theme. *Moderato*



Page 268. Sixty-eighth fugue.

"Fugue vocale à 4 parties"
"Suj: de C. A. Franck"

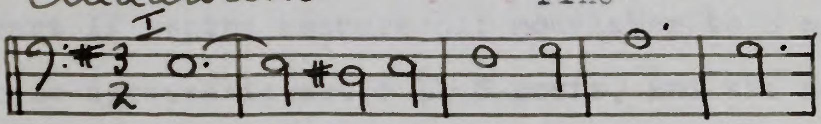
Key of E minor. This fugue has a short theme. Real answer.

Part IIbegins measure 28, modulates briefly to G major, A minor and G minor. The 2nd counter-subject is used in inversion and the 1st counter-subject in augmentation.

Part III opens with 2 strettos; a canon of 4 parts on the main theme; the theme and its inversion over pedal B; then the theme in the bass and tenor together with the inversion in the soprano. A separate plagal cadence follows the close of the fugue.

"172" measures
"Fine"

Andantino



Page 272. Sixty-ninth fugue.

"Fugue vocale à 5 parties"
"Sujet de Mozart"

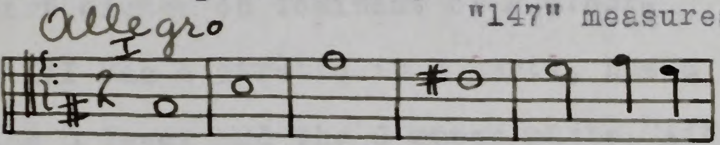
Key of G major. This fugue has a 1st and 2nd soprano part. It has a very simple whole note subject. Tonal answer.

Part II probably begins measure 27; modulates to D major,

E minor; theme augmented; theme inverted together with the 2 counter-subjects also inverted; theme diminished and inverted used with theme in regular position. This part closes in bass pedal D, on dominant of G major.

PartIII continues right on with bass figure over which enters a 4 part stretto of the theme. The soprano continues on and the 4 lower parts have a stretto. The theme is used in diminution and inversion in all 5 parts several times, and backwards over pedal D. Fugue closes in cadence in G.

"147" measures.



Page 276. Seventieth fugue.

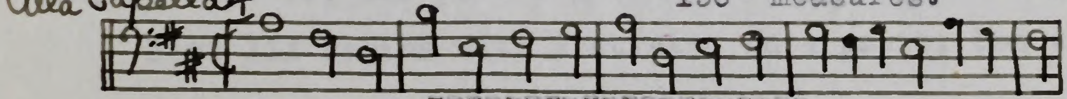
"Fugue vocale à 5 parties"
"Suj. de ...."

Key of D major. Subject first stated in the bass. Tonal answer.

Part II begins measure 31; modulates to B minor, G minor. The theme appears inverted in 3 parts, and the section closes in pedal point A and an A minor chord.

Part III contains a stretto in 4 parts of the main theme, a stretto of the theme and its inversion, a canon in 5 parts, a stretto over pedal A, and the simultaneous use of the theme in all five parts thus making heavy chords. Cadence D major.

"150" measures.



Page 280. Seventy-first fugue.

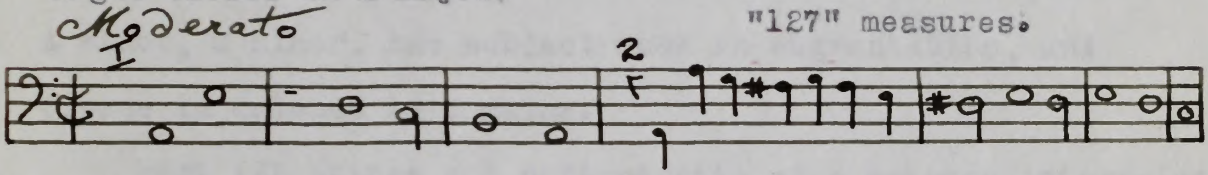
"Fugue vocale à 6 parties"
"Sujet de ...."

Key of A minor. This fugue has 1st and 2nd soprano and 1st and 2nd tenor parts. The theme is very simple. Tonal answer. There are 2 counter-subjects.

Part II probably begins measure 40. It is short and not very complicated. The theme is used in augmentation, the 1st counter-subject inverted, a brief modulation to C major, and the Part closes on dominant of A minor.

Part III has a stretto in 4 parts, has a triple canon between the 3 lower and the 3 upper parts. After a statement of the theme in the 4 upper parts over pedal E the fugue closes in A major.

"127" measures.



Page 284. Seventy-second fugue.

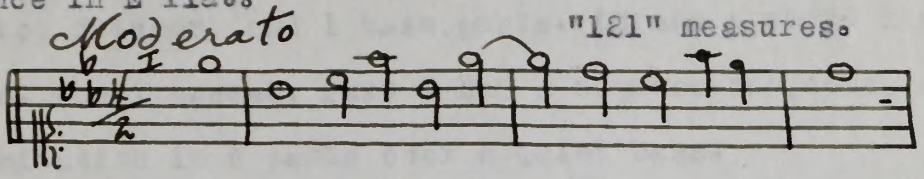
"Fugue vocale à 6 parties"
"Sujet de ...."

Key of E flat major. This fugue is written for 1st and 2nd soprano and 1st and 2nd tenor parts, with alto and bass. The theme has 2 counter-subjects. Tonal answer.

Part II begins measure 41; modulates to G minor, A flat major, F minor, and closes in a cadence in B flat major.

Part III begins with a stretto in 4 parts; has a 2nd

stretto in 4 parts accompanied by the other 2 parts; then a stretto in 6 parts of the 1st counter-subject. The fugue ends in 3 statements of the theme over pedal B flat, and a cadence in E flat.



"121" measures.

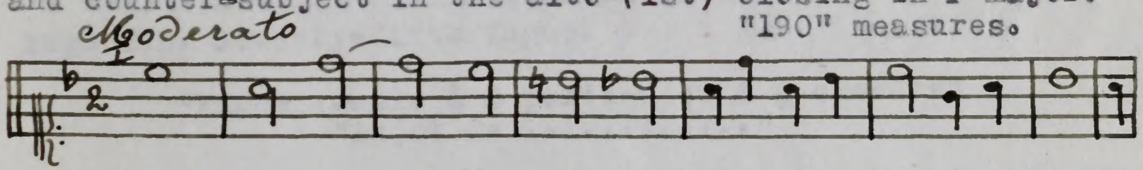
Page 288. Seventy-third fugue.

"Fugue vocale à 7 parties"
"Sujet de Mr. Cherubini"

Key of F major. This fugue is for 2 soprano, 2 alto, 2 tenor, and 1 bass parts. Part I has 1 counter-subject and modulates to D minor. Tonal answer.

Part II begins measure 63; modulates also to D minor, A minor, G minor, has subject used in augmentation, and closes in cadence in C major.

Part III brings a 4 part stretto at 4 measure intervals; a second 4 part stretto with other parts accompanying; long pedal point C, and final statement of the theme in the bass and counter-subject in the alto (1st) closing in F major.



"190" measures.

A pencil note at the bottom of page 293 seems to read "vu 17 Juillet 40". This might mean "seen July 17, 1840", but the "40" is not absolutely clear.

Page 294. Seventy-fourth fugue.

"Fugue vocale à 7 parties"
"Sujet de ...."

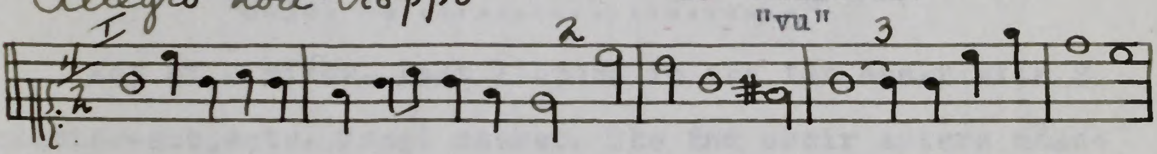
Key of C major. This fugue is also written for 2 soprano, 2 alto, 2 tenor, and 1 bass parts. It has a short 2 measure theme. Tonal answer. Part I has 2 counter-subjects, contains an imitation in 6 parts over a quiet bass.

Part II modulates to G major, E minor, F major, and D minor. There is an imitation with the subject inverted, and use of the theme in augmentation. This part closes in G major chord.

Part III has a stretto in 4 parts at 1 measure intervals; has the theme used together with its inversion; also an imitation among the 6 upper parts of the theme and its inversion over the pedal G. The fugue closes with a final statement of the theme augmented in the bass.

Allegro non troppo

"80" measures.
"vu"



Page 298. Seventy-fifth fugue.

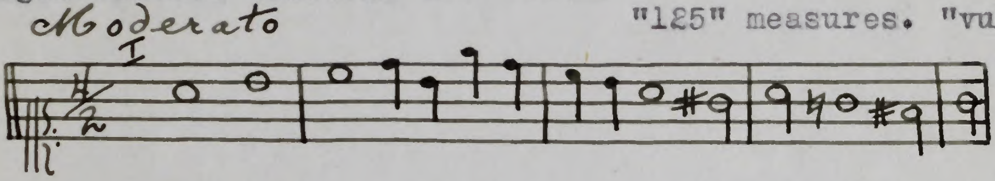
"Fugue vocale à 8 parties et à 2 choeurs"
"Sujet de ...."

Key of A minor. The fugue opens in the 1st choir with a slightly chromatic subject and 2 counter-subjects. The second choir enters measure 24 with a second fugue while the 1st choir continues. Real answer. There is some modula-

tion to A major, F major, and G major. There are close repetitions of the main theme in stretto to the accompanying parts. Part II probably begins measure 5 on page 300, but is difficult to separate from Part I. It closes on the dominant of A minor.

Part III begins with a stretto in the 1st choir; a stretto begins in the 2nd choir while the 1st choir continues with an inversion of the main theme. The theme and inversion both used over pedal E. There is a final appearance of the theme in the 2nd choir bass, and cadence A minor. A separate plagal cadence follows.

"125" measures. "vu"



Page 304. Seventy-sixth fugue. This is the final fugue.

"Fugue vocale à 8 parties et à 2 choeurs"
"Sujet de ...."

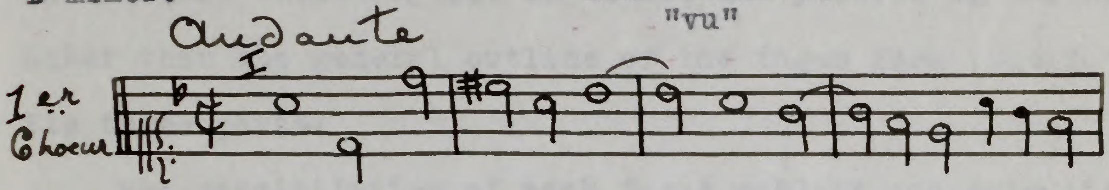
Key of D minor. Part I opens in the 1st choir with 2 counter-subjects. Tonal answer. The 2nd choir enters measure 25. This part closes in F major.

Part II begins measure 50 with the 1st choir using the theme and 2 counter-subjects, answered in the 2nd choir. It modulates to C major, F major, and B flat. There is an episode of imitation with the theme inverted and in contrary motion. This part closes in A major.

Part III begins with a stretto in the 1st choir. This

choir continues in an episode while the 2nd choir enters in a stretto. The theme is used in augmentation, also in regular position together with its inversion. After a section over pedal point A, both choirs continue to a cadence in D minor. "151" measures.

"vu"



This fugue ends on page 309. The pages are numbered tp page 322 inclusive, but they are blank.

Chapter III

Findings and Conclusions.

As one can readily see, there is great variety of treatment within these fugues. No consistant pattern is followed, other than the general outline of the fugue form itself, in its three parts.

The possibilities of each fugue subject are exhausted in all arrangements - in augmentation, diminution, inversion, canon, stretto, and contrary motion, even in occasional use of retrogression.

There is usually some slight modulation in Part I. If there is no chromaticism in the subject, it is very often introduced in the counter-subject. Franck's later fondness for chromaticism is evidenced to this extent in these fugues.

The transition from Part I to Part II is always very difficult to determine, the two parts often seeming continuous. In Part II the modulation is chiefly to closely related keys. The second section often closes on the V chord of the principal key, or its relative minor, or major.

Part III is almost, if not always as long and as important as Part II. There is always a clear entrance of Part III, often preceeded by a complete rest. There is great variation in the closing of these fugues. Some have a long plagal cadence, as if it were intended for an Amen. The minor fugues

do not always close in a major chord, as do those of Bach.

Through the entire volume "Fugues Vocales" Franck gives his own analysis of what he is doing with the subject. The principal subject is labeled with a Roman numeral I, and the counter-subjects are labeled with the Arabic numerals, 2,3, and in one fugue even 4, and 5. (1) He also notes the "augmentation","diminution","inversion", and "stretto", almost as if he wanted to be sure his professor fully appreciated his variations of treatment. The following are a few quotations from his fugues with the pages listed. Others may be seen in the copies of entire fugues on pages 63 and 84 of this thesis.

Page 79 - "(: par movement contraire:)"
" 120 - "I par mt. contr."

" 205 - "Canon double inverse contraire"

" 219 - "I renversé regulièrement
"I en augment.
"I Droit en diminution"

" 232 - "I - 2 - 3"
"renv. en augm:
"I suj.
"I en sol min.
"I canon quadruple
"I renv. et entièrement
"I Droit"

Since Franck refers to Cherubini's text "Cours de Contrepoint et Fugue", I would like to quote a few rules on fugue writing from Volume I. The page references are from the Hamilton translation. (2)

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(1) See photostat page 75.
(2) See Hamilton - Bibliography.

Page 286. "There are two principal kinds of fugue, from which emanates a third species; and from this latter spring all the rest.....The two principal kinds are the TONAL FUGUE and the REAL FUGUE; the other is the FUGUE OF IMITATION.....

Page 318. "A fugue of imitation is that in which the answer is nearly, but not altogether, similar to the subject, the composer having the liberty of introducing some changes, and of curtailing it if he thinks fit.

Page 286. "The indispensable conditions of a fugue are the SUBJECT, the ANSWER, the COUNTER-SUBJECT, and the STRETTO..... we may also add the PEDAL.....

Page 333. "Modulation in a major key may be to dominant and subdominant - which are major - and to the second and mediant, or third and sixth - which are naturally minor. You may not modulate to the seventh or leading tone because its fifth is not naturally perfect.

"Modulation in a minor key may be to dominant and subdominant which will be minor, and to mediant and sixth which will be major. You may not modulate to the second, because the fifth is not naturally perfect, nor to the seventh.

Page 343. "There is no rule as to the pause or key before the entrance of the stretto.....It may be the dominant, or relative minor, or dominant of the minor, or minor of the mediant, or minor of the dominant." End of quotation from Cherubini's rules.

Franck follows the above rules explicitly in "Fugues Vocales".

In the numerous fugue subjects by Cherubini used by Franck in "Fugues Vocales", there is only one which is used in Cherubini's book. This is on page 34 in Cherubini's supplement Volume II, and is used by Franck on page 248 without the counter-subject.

Apparently after the December 1837 examination, Franck was permitted to use his own themes for the first time. The first one appears on page 63, immediately following the December 12, 1837 examination.

Somewhat longer fugues appear after the second examination dated June 14, 1838.

I am not at all sure that the fugues appear in the manuscript "Fugues Vocales" in the order in which they were worked - particularly following the competition fugue on page 183 dated July 1838. For example, closely following this, on page 191, appears a competition fugue dated March 5, 1839, nine months later. Some of the handwriting seems like earlier work, as noted in the catalogue of fugues, page 86 of this thesis.

The familiar paraphe does not appear after page 178.

Many of the fugues seem more instrumental than vocal, although they all,(except one or two at the end), list the voice parts at the beginning of each fugue.

There is an almost illegible pencil scrawl at the bottom of page 283 which seems to read "vu 17 juillet 40". If this is correct, the volume covers a span of nearly three years time. Franck has surely well-covered the work the first year, with the examination in June 1838 with an 8 part fugue, and the competition in July 1838. There seems to be no real advance after that, mere reworking of the same principles with new subjects. The youth of fifteen and sixteen mastered his work in the first year, yet was evidently kept at it for two years more.

A close study of this book makes one view it with reverence and awe, that so young a pupil could have been so gifted and so mature, and so methodical about perpetuating his routine exercises for posterity.

Chapter IV

Comprehensive Abstract.

This thesis deals with an important, so far neglected, document from César Franck's youth. It is titled "Fugues Vocales", and is in the possession of the music room of the Boston Public Library - part of the Allen A. Brown collection. It is a lengthy manuscript, some 309 pages, entirely in the handwriting of the author. It bears signatures and dates. This holograph is so very significant, in that it shows the very severe schooling which Franck had at the Paris Conservatoire, at the ages of fifteen and sixteen. It helps to give us some light as to how Franck was able to write music the way he did, and as to the severe discipline to which he continued to subject himself all through his long productive life.

The main source of information available about Franck has been the writings of his devoted pupils, chief of whom was Vincent D'Indy. There are also the speeches made at the dedication of the monument to Franck at St. Clotilde, and numerous magazine articles, most of which appeared upon the 100th anniversary of his birth, in December 1922. Franck's widow and oldest son George, finally allowed some of his manuscripts, hitherto kept among the papers of the family,

to be studied by Julien Tiersot, who has written at some length about them.

César-Auguste Franck was born at Liège, Belgium on December 10, 1822. His father was Flemish and his mother German. Franck's father wanted him to become a professional pianist, so he very early started a musical career. His first studies were at the Liège Conservatoire; they were completed at the Paris Conservatoire. Even in his student days Franck's work was outstanding. He could transpose easily and perfectly, and could improvise with great skill. His real interest lay in composition, and to this work he devoted several hours of each day all through his long life. In 1872 he succeeded Benoist as organ professor at the Paris Conservatoire, where his organ classes became the real composition classes of the institution. His success as a teacher was so great that his pupils became known as his"disciples", and he as "Father Franck". He had a tremendously sincere interest in all humanity, and the rare faculty of inspiring his pupils to their best creative efforts. His teaching methods were far in advance of his time. He became the very source of the brilliant symphonic school which flowered in France in the last half of the XIXth century, and to which the music world is so greatly indebted. In his lifetime Franck was unable to secure satisfactory presentations of his own compositions. He lived

a spiritual and individual life, not in close tough with his contemporaries. They were jealous of his great talents, and quite incapable of understanding his ways. In his own compositions he leaned strongly toward the church and religious subjects. His great improvisations were done on the church organ at St. Clotilde, and his organ compositions are some of the finest in the literature of that instrument. His other creative work shows the stamp of the organ in it, in its excessive modulation, pauses for registration, contrapuntal style, and majestic spirituality. His compositions include orchestral works, oratorios, operas, some songs, a violin concerto, and piano pieces. He originated the cyclic form. Franck lived almost all of his quiet life in Paris, happily married, spending all his time teaching and composing. He died there November 8, 1890.

César Franck was very meticulous about all his music writing. It was his habit to recopy and preserve all his work. There are three volumes of his student work still preserved in France, in addition to "Fugues Vocales" in the possession of the Boston Public Library. The latter volume was brought here from Paris by Mr. Allen A. Brown, and presented to the library October 1, 1912. There are seventy-six vocal fugues in the collection, worked by Franck while at the Paris Conservatoire, where he was a student of Leborne. The work was begun in October 1837, and the final date, which is

not quite clear, reads July 17 40? The volume is beautifully written, by hand, in ink, with each fugue spaced so as to cover the page completely. Each fugue is carefully labeled, with the number of parts and the author of the fugue subject noted at the top of each. The fugues range from two to eight parts. Two examination and three competition fugues are contained in the book.

In "Fugues Vocales" Franck makes several references to Cherubini's text "Cours de contrepoint et fugue". He has followed Cherubini's rules on fugue writing explicitly.

There is a great variety of treatment within these fugues. The possibilities of each fugue subject are exhausted in all arrangements - in augmentation, diminution, inversion, canon, stretto, and contrary motion, even in occasional use of retrogression.

There is usually some slight modulation in Part I. If there is no chromaticism in the subject, it is very often introduced in the counter-subject. The transition from Part I to Part II is always very difficult to determine, the two parts often seeming continuous. In Part II the modulation is chiefly to closely related keys. The second section often closes on the V chord of the principal key, or its relative minor,or major.

Part III is almost, if not always as long and as important as Part II. There is always a clear entrance of Part III,

often preceeded by a complete rest. There is great variation in the closing of these fugues. Some have a long plagal cadence, as if it were intended for an Amen. The minor fugues do not always end in a major chord, as do those of Bach.

Through the entire volume "Fugues Vocales" Franck gives his own analysis of what he is doing with the subject. The principal subject is labeled with a Roman numeral I, and the counter-subjects are labeled with the Arabic numerals 2,3 etc. He also notes the "augmentation", "diminution", "inversion", and "stretto".

Apparently after the December 1837 examination, Franck was permitted to use his own themes for the first time. The first one appears on page 63, immediately following the December 12, 1837 examination.

Somewhat longer fugues appear after the second examination dated June 14, 1838. There are fifteen fugues with subjects by Franck himself in the collection.

I am not at all sure that the fugues appear in the manuscript in the order in which they were worked. Some of the handwriting in the latter part of the book seems like earlier work. The familiar paraphe in the signature does not appear after page 178.

Many of the fugues seem more instrumental than vocal, although they almost all have the voice parts listed. Franck

uses four different clefs - soprano, alto, tenor, and bass. The G clef does not appear.

If my interpretation of the dates is correct, this volume covers three years work. Franck has covered the entire material in the first year's work, with the 8 part, 2 choir fugue in the examination of June 1838. There seems to be no real advance after that, mere reworking of the same principals with new subjects.

A close study of this book makes one view it with reverence and awe, that so young a pupil could have been so gifted and so mature, and so methodical about perpetuating his routine exercises for posterity. Franck benefited all his long and productive life, however, from the careful training in his youth. Without it he could never have written the works he did in their magnificent contrapuntal style.

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